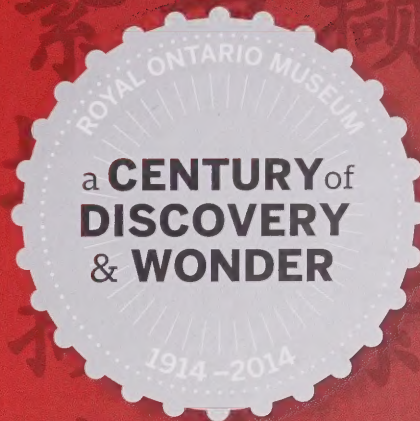


ROM

MAGAZINE of the ROYAL ONTARIO MUSEUM

Spring 2014



volume 46: number 4

2014 spring

The Man Who Made the Museum

The extraordinary legacy of Sir Edmund Walker

Design Around 1914

Inside a new exhibit of Frank Lloyd Wright, Charles Rennie Mackintosh, Tiffany, Bugatti, and more!

The FORBIDDEN City

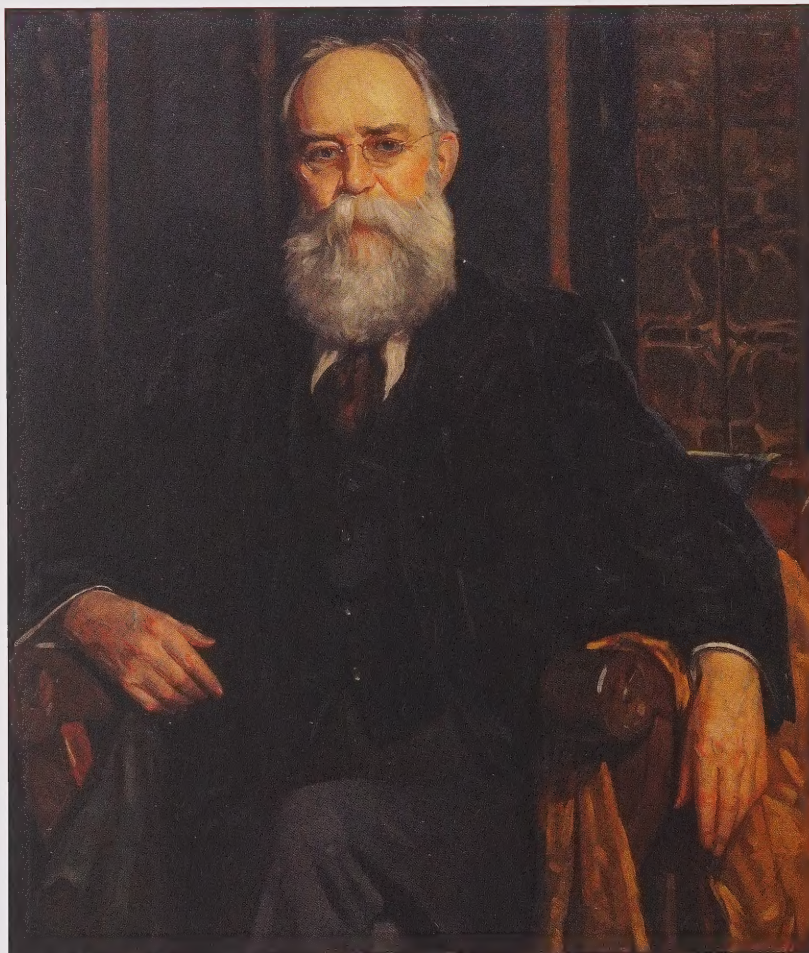
A look at the treasures in the ROM's stunning new exhibition

\$5.95 CAN

Display until June 15, 2014



The Royal Ontario Museum is celebrating 100 years.



Before the ROM opened its doors in 1914, our former president, Sir Byron Edmund Walker, was instrumental in the campaign and fundraising effort for the new museum. Our commitment continues to this day. As the official "Centennial Partner", CIBC is proud to support the ROM as they continue to inspire and educate Canadians.

Join us at the ROM to help us kick off the next 100 years.



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A spectacular new exhibition of rare Chinese treasures—never before seen in Canada—from Beijing's incomparable Palace Museum.

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Detail: Portrait of Emperor Yongzheng (1678–1735).
© The Palace Museum.

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with ID: \$13.50
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Feature exhibitions are an additional \$10 for adults, \$9 for seniors/students, and \$5 for children. Admission is free on Tuesdays for post-secondary Canadian students with ID, Museum and Arts Pass Program participant.

*All adult Members must present a valid membership card and photo ID. Membership cards are not transferable except for RPC Members.



Antonia Guidotti
TECHNICIAN,
ENTOMOLOGY

A technician in the ROM's entomology section since 2000, Antonia annually responds to more than 200 requests for arthropod identifications from the public and posts regularly on the ROM blogs. Antonia is currently working on *The ROM Field Guide to Butterflies of Ontario*, to be published by ROM Press in May, 2014. She is also the co-author of *Butterflies in Toronto*, a limited edition part of a series of booklets on wildlife in the city—each focusing on a major group of flora or fauna, published by the City of Toronto.



James Nixon
PROJECT MANAGER,
EXHIBITIONS

James has been working at the ROM as an exhibitions project manager since October 2007. Prior to working at the ROM, James worked for Quadrangle Architects, the LCBO, The International Design Group, and in Eaton's Head Office as a retail project manager and designer. His educational background includes studies in architecture, history, and interior design. Outside of the ROM, James is a lover of opera and stage musicals, and is very involved in choral music as a tenor at Metropolitan United Church.

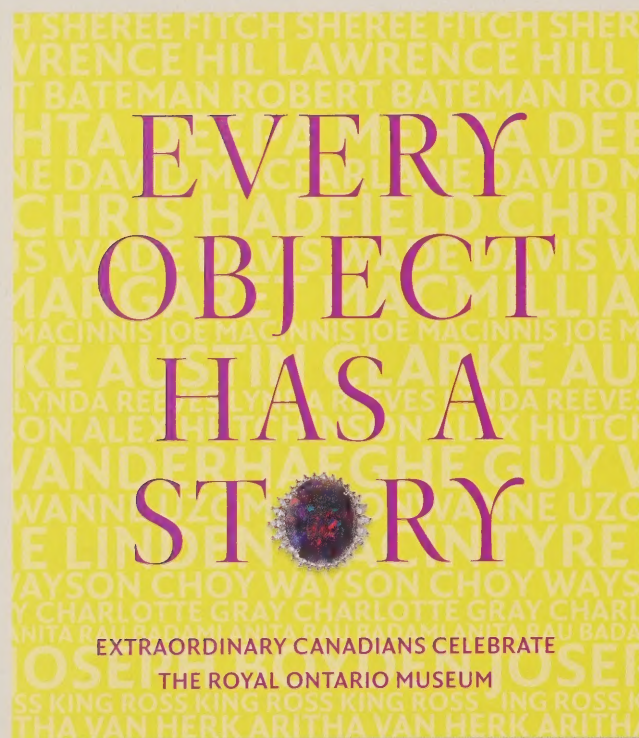


John Lorinc
JOURNALIST

John is a Toronto journalist who writes about urban affairs, politics, and business. He is a senior editor with *Spacing Magazine*, and contributes regularly to the *Toronto Star*, *Canadian Business*, and *The Walrus*. John has also written extensively about Toronto in the early decades of the 20th century and he is the author of three books, including *The New City* (Penguin), which was selected as a Globe and Mail Best 100 book in 2006. He is currently working on an anthology about The Ward, to be published in 2015 by Coach House Press.

CORRECTIONS

In our Winter 2013/2014 issue an incorrect figure describing the area of Beijing's Forbidden City was published (page 6). The total area of the massive complex is .72 square kilometres. In the same issue, a list of species names associated with ROM staff contained some misspellings ("What's in a Name," page 22). A complete list of the names can be found on the ROM website at: rom.on.ca/magazine.



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Every Object Has a Story
21 Objects, 21 Writers
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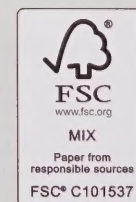
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A Year to Remember

Welcome to a new century at the ROM. On March 19 it will be 100 years since the ROM first opened its doors, then located on Bloor Street in the Philosopher's Walk building. On the same day this year, the Museum will launch ROM 100, our year-long festival of Centennial events, activities, and exhibitions. Highlights include our ROM Revealed weekend on May 3 and 4, offering visitors a once-in-a-lifetime, behind-the-scenes tour of the Museum, our ROM ReCollects online oral history project, our new book *Every Object Has a Story* published in partnership with The Walrus Foundation, and of course, numerous events for Members and Patrons. Our thanks to CIBC for their support in making this a special year.

Collectively, ROM 100 shows that we have remained true to the vision of the ROM first set out by our founders, but what's changing is how we deliver on that vision. No longer the static experience of its early days, the ROM is now a vibrant, dynamic Museum that can be accessed digitally and out in the community, as well as at its original home at Bloor and Queen's Park. I hope you'll "Share the Wonder" of the ROM with your friends, family, and fellow Ontarians during the next year.

Our Centennial celebrations show the breadth and depth of the ROM's encyclopaedic collections, built up over the last 100 years. Take for instance, *Around 1914*, opening this month, which looks at design during a time of revolutionary change in both the industrial and aesthetic realms. Curated by Robert Little, the Mona Campbell Curator of European Decorative Art, this is a thoughtful and visually appealing show that examines the trends and ideas that shaped culture at the time the Museum was opening its doors. Bob does a wonderful job of previewing and contextualizing the exhibition in his article on page 32.

On a related note, we are delighted to welcome award-winning urban affairs writer John Lorinc to our pages for the first time. I cannot think of a better writer to profile for us the extraordi-

nary legacy of Sir Edmund Walker, a celebrated city-builder, banker, and Renaissance man who was the driving force behind the creation of the Royal Ontario Museum—and a formidable one, as John examines. Together these two articles paint a fascinating picture of a pivotal time for the Museum, the City of Toronto, and Canada.

Finally, a word about our cover story on *The Forbidden City* exhibition. After two years of preparations, numerous trips to Beijing, and intense collaboration with the Palace Museum, this month we are opening one of the most exciting exhibitions in our first hundred years. Featuring many artifacts never seen outside of the famous Beijing landmark, combined with objects from the ROM's own highly regarded collection, *The Forbidden City* is presented by The Robert H. N. Ho Family Foundation with Manulife as lead sponsor. This will be the centrepiece of our Centennial celebrations, and it is a show we are thrilled to share with you. For a wonderful introduction to what's in store for ROM Members and visitors, take a look at Vice President and Senior Curator Chen Shen's article on page 18.

We look forward to welcoming you to the ROM as we begin our second century.

JANET CARDING
DIRECTOR AND CEO
@janetcarding

Discoveries and Dispatches



The Entire City Project: The ROM

Opens May 3, 2014

Location: Roloff Beny Gallery,
Level 4, Michael Lee-Chin Crystal

This spring, a new photography exhibition will be revealing the ROM in a way it has never been seen before. Toronto-based, award-winning artist (and architect) Michael Awad has captured the essence of the Museum in its vastness, from unseen treasures that reside in vaults behind the scenes to the secrets hidden in plain sight. Awad presents them to the public in a series of photographs that leave virtually no facet of the Museum unexamined. Displayed in Awad's unique signature style of continuous horizontal bands of imagery, the compositions can be read like a visual text. The museum's architectural spaces blend together into a single uninterrupted composition that overwhelms the senses. His ROM project is the first time a major public institution has been captured in its entirety. It will serve as a photographic time capsule, and celebration, of the Museum's 100th year.

For the past 12 months, Awad has been a constant presence at the ROM—moving silently through the building with his equipment, capturing all the various layers—the mundane as well as



Top: Bike-A-Thon

Bottom: Toronto Marathon

Opposite:
St. Lawrence Market, Toronto

the exotic—that form the Museum: from the public galleries, to the collection storage areas, laboratories, workshops, mechanical rooms, and staff offices.

The exhibition is part of Awad's ambitious neverending undertaking entitled *The Entire City Project*. His ultimate goal is to capture all aspects of Toronto's daily life, all special events, all public spaces, and all of Toronto's residences. Whether it's people riding an escalator at the Toronto Eaton Centre, shopping at St. Lawrence Market, commuting on the Bloor subway, or revelling at the Caribana Parade, he captures the spirit of Toronto. Awad occasionally turns his lens towards other cities and has been commissioned nationally and internationally.

Accompanying the exhibition is a companion publication examining Awad's work at the ROM in context of other current work and a 10-year portfolio. Respected art critic Sarah Milroy's essay will survey the artistic origins and implications of the work. It will be available at the ROM Store. Member Price: \$36.



“Fossil Gold” at the End of This Rainbow

In mid-February, the publication *Nature Communications* announced an extraordinary discovery of a new fossil deposit in Kootenay National Park in British Columbia. The article was by none other than Dr. Jean-Bernard Caron, curator of Invertebrate Palaeontology at the ROM, and leader of the international team who made the “ground-breaking” discovery.

While it is only about 40 kilometres away from the famous Burgess Shale deposit in Yoho National Park, where Caron and colleagues have already made numerous discoveries, the Marble Canyon site is remarkable for its many soft-bodied fossils, some never found in this part of the world and others which have been until now completely unknown.



Jean-Bernard Caron identifies and inventories fossils onsite; the team's campsite at Marble Canyon—the thin white posts support an electric fence, offering some protection against grizzlies, black bears and other potentially threatening wildlife.

The initial discovery was in the summer of 2012, with extensive exploration done initially by helicopter and then on foot. The first fossils discovered were on loose rocks that had fallen from above. In a recent blog (on the ROM website), Caron recalls the moment. “Everybody in our team stumbled across treasures... I still remember exclamations of awe by my colleagues and field assistants every few minutes or so—it was unbelievable!”

Since then, the team has been conducting intensive analysis on the trove they have recovered so far, and are making plans for a major expedition this summer. Says Caron, “We have only scratched the surface. The possibilities for future discoveries at this site are huge!” Read more at rom.on.ca and get the latest developments @ROMPalaeo.

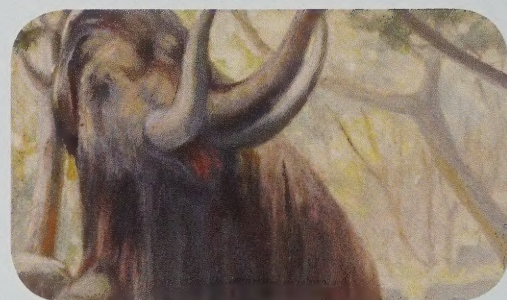
ROM ReCollects: A Sampler

With this special Centennial project, we are collecting our visitors' favourite memories of the Museum. Visit the ROM website to enjoy the hundreds of submissions that have already come in... and to contribute your own!

COMPILED BY JULIA MATTHEWS

My friend, artist and teacher Margaret Ann Fecteau, told me this story. It took place, I think, in the late 1970s. The ROM had at that time a gallery on the archaeological periods of Ontario before European contact. Among the dioramas was one depicting the Palaeo-Indian period that followed the retreat of the glaciers. It featured a life-like body of a woolly mammoth about to be butchered by native hunters. Margaret Ann was sitting and sketching at one end of the gallery when she noticed a very distressed small girl standing in front of the mammoth diorama. She was crying inconsolably. The child's mother hurried over to see what was wrong. "Mommy!" the little girl wailed. "They've killed Mr. Snuffleupagus!"

—Christine Caroppo, ROM staff



I most notably remember the lion. I don't remember a sign or a label... I just remember it sitting unceremoniously against a wall with a small sign that said "Do not touch." It wasn't until my 20s that I realized it was one of THE lions from the Ishtar gate. That this lion held biblical fame and was one of many lions and Uruks and dragons that lined the ziggurat of Nebuchadnezzar II. No, to me he was a lone animal without other company, and of mysterious origins. I would stare at his wild eyes and his teeth and imagine how the colours must have once been bolder. While my parents would walk away I would stand there alone in front of him, wander up to him cautiously, and in spite of the sign, I would hold my hand flat to pet him. I was an eight-year-old rebel, trying to tame a wild lion. During the Mesopotamia exhibition, I smiled when I saw him. I felt like I was seeing an old friend, and he looked great. Keep him up on that podium so no little idiots like me touch him!

—Erin Thompson

My first experience with the ROM was in the mid '60s when my brother and I participated in the Saturday Morning Club. What is interesting is I have no recollection of adults being part of our experience. I remember having free rein of the Museum galleries and it being simply great. I know there must have been adults (perhaps young adults) responsible for programs and activities to engage and focus our energy, however the memories that remain for me are of freedom, beautiful mineral specimens, long hallways, and a wonderful sense of independence.

—Meg Beckel, president and CEO of the Canadian Museum of Nature



JULIA MATTHEWS is the editor of ROM ReCollects, an online project where members of the public submit their memories and reflections of their time at the ROM. To contribute your own story, contact Julia at juliamat@rom.on.ca or visit rom.on.ca/romrecollects.

Summer Club

Filling up Fast—register today!

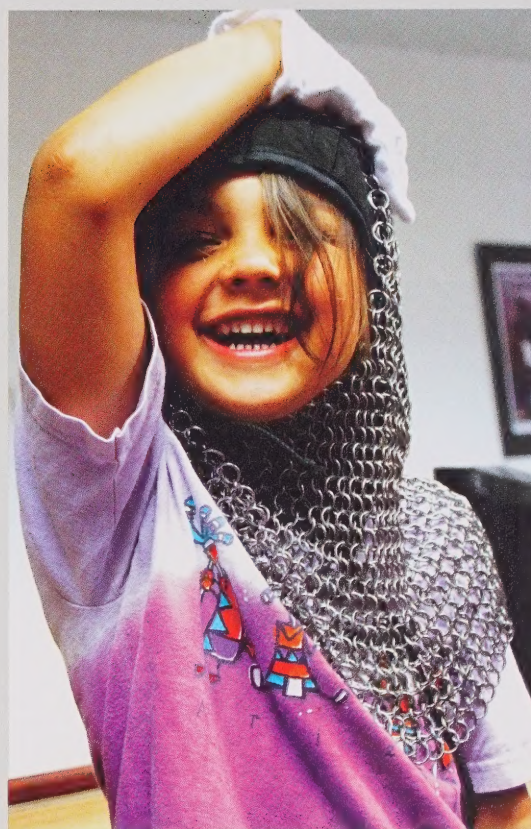
As we finally approach the end of a winter caught in the polar vortex, it's hard to believe that summer is right around the corner, and with it, a new season of the ROM's Summer Club. The Summer Club tradition has been around for more than 70 years, offering kids an exciting and educational camp experience, rooted in activity-based programs that feature artifacts from our world-class collection.

With dozens of programs to choose from, kids between the ages of 5 and 16 have plenty of options to find the adventure that fit them best. Morning, afternoon, and full-day programs offer children the flexibility to learn while having fun during their summer.

"The fun part of my job is listening to the kids at the end of the day, telling their parents what they did in such animated, excited ways," says Kiron Mukherjee, the ROMKids assistant coordinator. "I remember one child telling his mother 'Today I learned that birds are actually dinosaurs, so tomorrow can you make me a dinosaur chicken sandwich for lunch?'"

Kiron loves watching campers' eyes light up when they meet the 100-foot-long *Futalognkosaurus* looming above them in the lobby, he says. "It's amazing to see how much fun kids have here."

With the ROM celebrating its Centennial year, our Summer Club will be extra-special. Be sure to hurry, because 70 years' experience has taught us that these spots fill up fast! It is easy to register online. Visit rom.on.ca and click on Summer Club!



Heritage Days

Join us again this year as we celebrate the various cultural identities that form Toronto. Included with Museum admission and free for ROM members, ROM Heritage Days presented by CIBC, embrace rich culture and heritage with live music, dance, contemporary art displays, shopping, dining, and hands-on activities for kids at the ROM.

Polish Heritage Day

Saturday, April 5

10 a.m. to 5 p.m.

In partnership with the *Canadian Polish Congress*.

Chinese Cultural Heritage Weekend

Saturday, April 12, and Sunday, April 13

10 a.m. to 5 p.m.

In partnership with the *Chinese Cultural Centre of Greater Toronto*.

Iranian Heritage Weekend

Saturday, May 24, and Sunday, May 25

10 a.m. to 5 p.m.

In partnership with the *Toronto Iranians Community Group*.

South Asian Heritage Weekend

Saturday, May 31, and Sunday, June 1

10 a.m. to 5 p.m.

In partnership with *Ethnic Marketing*.

A Face for the Ages

Bull the White Rhino gets his due in this excerpt from our Centennial book *Every Object Has a Story*

TEXT BY DAVID MACFARLANE
PHOTO BY TAKUMI FARUICHI



The ROM's white rhino looks eastward, between the Nisga'a and Haida memorial crest poles that most people have incorrectly called totems since their first childhood visit to the Museum. Bull—for such, inevitably, is this male white rhino's name—was born in Hluhluluwe (now Umfolozi) Game Park in KwaZulu-Natal in 1963, which is information that came as a surprise to me. Rhinos in general do not have a youthful aspect. Bull does not have the demeanour, the expression, or the dermatology of an animal that was born 20 years after Keith Richards. He looks a thousand years old if he's a day. The rhinoceros, I mean...

Bull is ashen in his colouring—a quality that adds considerably to his air of prehistoric antiquity. The smoke of massive forest fires, the dust of volcanoes and meteorites, the blown sand of deserts and the frost of advancing glaciers—these are the elements that seem to enshroud his hulk in the mottled browns and greys of a camouflaged tank. His taxidermist chose to show him in mid-

The smoke of massive forest fires, the dust of volcanoes, the blown sand of deserts and the frost of advancing glaciers—these seem to enshroud Bull's hulk

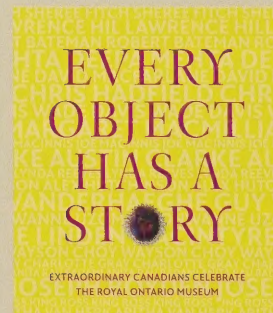
stride—the three toes of his right foot poised almost daintily en pointe, his rear legs astride with the kind of solid, jaunty confidence you sometimes see in excessively fit, elderly hikers.

There's something about his positioning in his glass box that makes him look as if his journey started eons ago, at the dawn of time. The only natural surface I can think of that carries anything like the look of distressed age—embedded in Bull's tough, wrinkled hide—is the igneous rock of Ontario's Lake Temagami, which is pocked with lichen that is thousands of years old and lined with the crevasses and faults left by the planet's distant molten past.

In other words, Bull looks as old and as serious as the hills. o

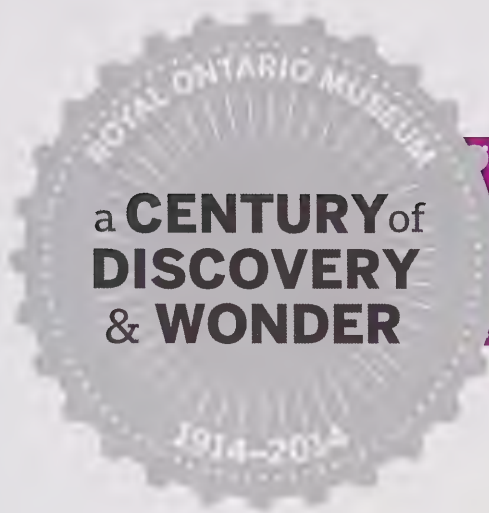
DAVID MACFARLANE is an award-winning author, novelist and magazine writer in Toronto.

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Every Object Has a Story will be available at the ROM Museum Store on April 8. \$29.95 Members: \$27

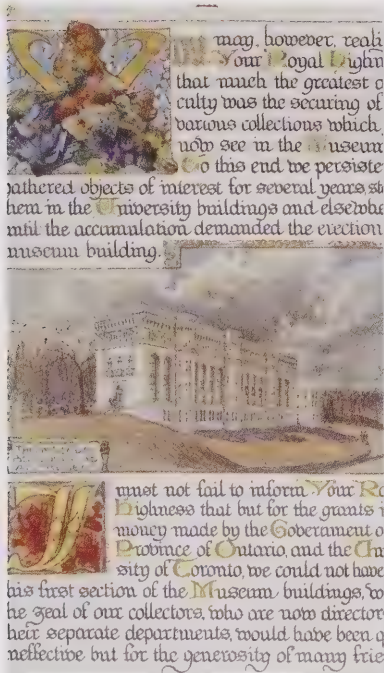
Read extraordinary stories from Chris Hadfield, Deepa Mehta, Joseph Boyden, and more.



What's on at the ROM Events, News, and More

A Year of ROM Centennial Celebrations

To get the latest news and events listings, visit rom.on.ca. Plus: follow us (#ROM100) and visit our Facebook page to learn more.



March 2014

Hyacinth Gloria Chen
Crystal Court

ROM History Illuminated

With a hand-painted volume originally presented to the Duke of Connaught to celebrate the ROM's opening as its centrepiece, this display will highlight some of the ROM's iconic objects, as we celebrate a century of collecting at the ROM.



Coming Soon May 3-4, 2014

ROM Revealed: Open House

On the first weekend of May, take advantage of this rare opportunity for behind-the-scenes tours and conversations with curators. There will be activities for every age, fun and serious. PLUS, we're opening the curatorial centre for visits to our back-of-house laboratories, collections, and facilities—and for chats with ROM curators, technicians, and other experts.



Share Your Story!

ROM ReCollects

Join us as we create a people's history of the Museum and the role it plays in people's lives. Visit us online and submit your favourite lasting memories of your ROM experiences at rom.on.ca/romrecollects.





Patricia Harris, longtime Friend of Textiles and Costume, and an array of mobile textiles

ROM ART-i-facts

It was winter 2011 when the Friends of Textiles and Costume, a group of committed and passionate volunteers, discussed contributing to the ROM Centennial celebrations. Even though it was three years away, they knew already they wanted to do something special. “It had to be great, that was our first thought,” says ROM supporter and self-described “needlewoman” Patricia Harris. “Something that captured the Museum’s past in the present, and something that would live on in the Museum’s collection in the future. And it had to involve textiles, of course.”

The group all agreed they wanted something that would live in the public eye and engage all visitors on an ongoing basis. “We wanted it to highlight the collection, so we knew it would have to be eclectic. And playful too,” says Pat, who has been volunteering at the Museum for more than 50 years. (Yes, you read that right, “more than 50 years”; indeed, in honour of her passionate commitment and her generosity, her name adorns the Patricia Harris Gallery of Textiles & Costume.)

No one is sure exactly who suggested it originally, but a novel approach took shape that eventually all agreed upon: a mobile featuring textile interpretations of some of the ROM’s most iconic objects. It would be installed in Canada Court, adjacent to Samuel Hall/Currelly Gallery, ensuring that as many Museum visitors as possible would see it.

Working in consultation with curators in every department, each of whom was asked to suggest two objects they felt deserved this unique recognition, the Friends soon had a list of more than 75 artifacts. Enlisting the aid of Ralph Neal of Upper Canada House Ltd. they devised a mobile consisting of 12 large triangular panels. With the support and generosity of numerous suppliers, and during hundreds of hours cutting, stuffing, gluing, and sewing, the team of more than 50 volunteers set about creating one-of-a-kind interpretations of everything from an ancient Chinese emperor’s robe to a bust of a Roman emperor, from Bull the Rhino to a newly discovered wasp. “We couldn’t make replicas,” says Pat now. “We wanted to be inspired by the pieces to create something special.”

Next time you’re in the Museum, come to Canada Court and look up. You’ll see that they succeeded. o



A Bowl for the Ages

This rare Ming bowl was acquired by the ROM just in time for our *Forbidden City* Exhibition

BY GWEN ADAMS

Thanks to the generous support of the Louise Hawley Stone Charitable Trust Strategic Acquisition Fund, the East Asian Section of World Cultures has recently made a significant purchase of a very fine Ming dynasty Jingdezhen ceramic ware. The bowl was made in the imperial kiln specifically to please the tastes of the prestigious Emperor Wanli and his imperial family in the Forbidden City in Beijing, China. The bowl will also fill in an important gap in the ROM's Chinese collections, which currently lacks high-quality later period Ming Dynasty yellow glazed monochrome ceramics.

Similar yellow glazed bowls with the Wanli reign marks can be found in the Palace Museum in Beijing, and in the Percival David Foundation at the British Museum in London. What is so exciting about this bowl is its solid provenance—it was first sold in 1947 by Bluett & Sons in London and then published in 1948 in *Monochrome Porcelain of the Ming and Manchu Dynasty*, an exhibition catalogue by the Oriental Ceramic Society. The bowl then remained in the possession of the original owners until 2012.

The most beautiful yellow porcelains were produced during the Hongzhi reign (1470–1505, the reign of the great-grandfather of Wanli), a period famous for having produced the best monochrome ware of the Ming dynasty. Stabilized porcelain ware glazes with subtle marigold yellow colour required great skill and workmanship, since mastering monochrome glazes, through controlled firing temperatures, was difficult to achieve. For the next hundred years, the application of such yellow colourants (iron oxide) con-



Iron oxide yellow glaze ware, perfectly exemplified by this bowl, is extremely rare.

Who was Wanli (1563–1620)? He was the 13th emperor of the Ming dynasty (1368–1644). His reign of 48 years was the longest in the Ming dynasty and it witnessed the steady decline of his power. Wanli was a recluse whose apparent inattention to government affairs contributed to the abuses of power by provincial officials and other political figures who came to dominate that era of Chinese history. Violence and corruption among leaders of the Northern provinces led to much dissatisfaction and unrest, paving the way for the invasion from the north by the Manchu, who subsequently conquered all of China and established the Qing dynasty (1644–1911).

Wanli was buried in one of the Ming Tomb complexes on the northern outskirts of Beijing, which was excavated in 1958. It is now a World Heritage site and remains one of most attended tourist attractions in Beijing. After the excavation, the royal skeletons (including Wanli's wives) were preserved at the Chinese Academy of Sciences. But, on August 24, 1966, when the whole nation was in a state of unrest from the Cultural Revolution movement, the excavation of Wanli's remains came to a harsh and final end. A group of Red Guards performed a ridiculous denouncement against imperialism and feudalism. The skeletons of the emperor and his concubines were smashed into fragments and burnt. Now, this exceptional example of brilliant yellow-glazed ceramic ware will be part of the exhibition *The Forbidden City: Untold Story of China's Imperial Life* (opening March 8). ◊

This Ming Dynasty Jingdezhen ceramic bowl was made expressly to please Emperor Wanli (1563-1620)

tinued, until the Qing emperors began to favour the production of antimonious oxide yellow ware during the 18th century. Iron oxide yellow glaze ware, exemplified well by this bowl, is extremely rare, when compared to the blue-and-white porcelain as well as other forms of monochrome ware during the entirety of the Ming and Qing dynasties. This was a rare opportunity, indeed, to come across such a fine example for acquisition.

GWEN ADAMS is the administrative assistant of the ROM's Department of World Cultures.



Looking Forward

Janet Carding in conversation with the Ontario Minister of Tourism, Culture and Sport, the Hon. Michael Chan

Michael Chan was elected to the Ontario legislature to represent Markham-Unionville in 2007 and re-elected in 2011. During his tenure at Queen's Park, he has also served the province as minister of Revenue and minister of Citizenship and Immigration. Minister Chan emigrated to Canada from Hong Kong more than 40 years ago. He and his wife, Elaine, and their two sons have lived in Markham since 1995.



Janet Carding greets the Hon. Michael Chan at the fall 2011 opening of *Maya. Secrets of their Ancient World*

Janet Carding: Welcome Minister Chan. We've had the pleasure of hosting you at the ROM several times since you've become minister of Tourism, Culture and Sport and I know you are a supporter of the ROM, coming to exhibitions, joining us for different Heritage Days. As part of our Centennial celebrations, we are asking Ontarians to share with us their favourite memories of the Museum in a program called *ROM ReCollects*. What is your favourite ROM memory?

Min. Chan: I have visited the ROM many times and had many wonderful moments. My favourite experiences have been the interactions I have had with ROM staff. Whenever I walk into the Museum, I feel that the people who work here treat it as more than a job. You can feel that the staff members are passionate about what they do and love to share that passion with visitors.

JC: As we celebrate our past, we will also be looking at how the ROM can serve the people of Ontario for the *next* 100 years. How do you see the role of the ROM in the future?

Min. Chan: A large part of what makes the ROM so successful is its commitment to innovative programs that engage its visitors. It is wonderful that you host 140,000 children each year, giving them the opportunity to learn about science and civilization in unique and fun ways. The work you have done creating "outside the classroom" learning experiences for students of all ages will continue to be very important going forward. Indeed, the more children who can visit or interact with the Museum, the better. The ROM is an impressive resource for world cultures and natural history so I believe there's real potential for Ontario's educational curriculum to incorporate more of the Museum's knowledge into classroom discussions.

And while that will continue to be important over the next 100 years, in the future the ROM will not only be a Museum for Toron-



Minister Chan with ROM VP and Senior Curator Chen Shen at the opening of *The Warrior Emperor and China's Terracotta Army* in 2010

tonians or Ontarians, it will continue to move beyond geographic boundaries to serve the wider world. I am convinced that through the continued advances and use of digital technologies, the ROM's website can act as a portal into learning about science, civilization, and humanity for a global audience.

JC: One of the Museum's popular programs continues to be our Heritage Days. As a frequent attendee you know Heritage Days are a celebration of different cultural groups through song, dance, film, and the artifacts we display. They not only provide cultural groups with opportunities to celebrate their roots and origins, they offer the opportunity to learn more about the cultures of Ontarians who have come here from around the world. How do you feel Heritage Days contribute to our community?

Min. Chan: The Museum is the perfect place to bring communities together, because you create an inviting atmosphere where people can learn about other cultures and celebrate their own... the ROM's collections represent every part of the world! Diversity is clearly an important part of the ROM's mandate, and can be seen in many of the Museum's exhibits, programs, and events. Your Heritage Days provide Ontarians with an opportunity to strengthen the cohesiveness of our vibrant cultural communities;

people learn about their own cultural heritage as well as those of others. Ontario is a wonderfully diverse province and our diversity is our greatest strength. I believe that the ROM can use its collections to reflect Ontario's diversity to the world.

JC: The ROM takes very seriously our role as a place where newcomers can learn about our province, our country, our culture and history, and where everyone can connect with other Ontarians. Indeed new Canadian citizens currently have access to a free year-long membership. What role do you think the ROM should play in supporting newcomers to Ontario?

Min. Chan: The ROM is the perfect place to showcase our history, our heritage, and our stories. It is an important community hub and source of information. I understand that the ROM helped more than 2,200 newcomers through English as a Second Language tours and the New to Canada Youth Club programs. These kinds of specially designed programs help to introduce newcomers to the rich natural and cultural history of Canada, and the multicultural identity of Canadians, which is our asset, our strength. The ROM can be a window, a portal really, into this rich and diverse society that is Ontario and Canada. o

The Loveable Insect

Everybody loves the “flutterby.” With the ROM’s new field guide you can identify and study these amazing creatures

BY ANTONIA GUIDOTTI



Painted Lady butterflies (above) photographed near Prescott, Ont.; and below, a pink-form larva of a Silvery Blue butterfly

Butterflies are likely the most popular of all insects. How can anyone not admire their apparently carefree fluttering as they fly about, or marvel at their spectacular patterning, or wonder at their seeming fragility? There is so much to know and learn about them. That’s why we have prepared *The ROM Field Guide to Butterflies of Ontario*, an authoritative and visually spectacular book that features more than 750 beautiful images by 60 photographers.

Over the past four years of developing this guide, the fifth in the ROM Field Guide series, I have worked with three exceptional co-authors: Peter Hall, a retired lepidopterist formerly with the federal government and a co-author of *Butterflies of Canada* (1999); Colin Jones, a zoologist with the Ontario Ministry of Natural Resources (and co-editor of *Ontario Lepidoptera*, the annual sightings summary); and ROM Entomology Collection Manager Brad Hubley.

While there have been some local guides and the 1999 national reference work above, there has never been a comprehensive guide dedicated to Ontario’s butterflies. This new detail-rich book covers the entire province and encompasses all 167 species of butterflies that have been recorded here. Biodiversity is often considered in a primarily tropical context but if you look at insects, they prove that Ontario’s flora and fauna are also quite diverse!

When people think of butterflies, they usually think only of the colourful, flying adults. But this represents only a small portion of the lifespan. That’s why we are including images of the caterpillars for most species, and eggs and chrysalides for each of the five families. We hope that this guide, which also includes information on butterfly biology and morphology, will broaden the public’s knowledge and appreciation of Ontario’s butterflies.

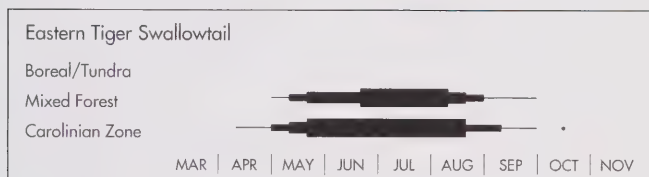
“Butterflies may appear in almost any habitat... I once saw a swallowtail at Bay and Bloor streets in downtown Toronto!”

Butterflies may appear in almost any habitat (I once saw a swallowtail at Bay and Bloor streets in downtown Toronto!) but it helps to have some directions if you are hunting for more elusive or uncommon species. For this reason we have included a few exceptional sites in the “Where to Observe Butterflies” section. A few species are very rare migrants but many are residents year-round and some are annual migrants. What factors influence where you’ll find butterflies? That information is discussed here too: geology,



Painted Ladies by Peter Hall. Silvery Blue larva by Ross Layberry.

Maps and flight-period phenograms (below) are unique and handy features of the new Field Guide: and, at far right, a Purplish Copper at rest.



climate, vegetation, and land use all help determine where you may find a particular species.

The bulk of the guide consists of individual species accounts. Each account includes a written description of the species and amazing images of the adult butterfly: dorsal (upperside) and ventral (underside), males and females (when they differ in appearance), adult summer and winter forms if they occur, and the caterpillar. Descriptive notes on similar species, behaviour, the caterpillar, overwintering, distribution, abundance, and habitat are also included. Illustrative flight-period phenograms that will help the reader know when a butterfly is likely to be seen over the season completes each species account. We also include the etymology to explain the origin and meaning of the species name.

In what may be a first for a field guide, we are including distribution maps that not only document where a species has been recorded (this information comes from a huge dataset of museum specimens and observation records from the last 40 years in *Ontario Lepidoptera*, published by the Toronto Entomologists' Association); they also predict where a species may be found. These predictions are based upon a number of geophysical and climatic factors including vegetation cover, land cover, temperature, and precipitation.

Sometimes it is difficult to differentiate between species, particularly in the field. That's why we include a series of comparative plates of similar-looking species enabling the butterfly watcher to identify most species. For the novice butterfly watcher or those not familiar with Ontario butterflies, we also have included a key to the five families. A checklist of all species is included for those intending to keep their own life lists.

PRE-ORDER YOUR COPY!



The ROM Field Guide to Butterflies of Ontario
Softcover: \$29.99
Members: \$27

Available at the ROM Museum Store, in bookstores, and online.



I am often asked: What can we do to encourage butterflies? The section on butterfly gardening and the list of caterpillar food plants and butterfly nectar plants suitable for gardens are a place to start. Remember that even though butterflies are attracted to nectaring plants, including caterpillar foodplants in a garden is actually a better way to attract butterflies and encourage their populations. Rarer species of butterflies won't be attracted to an urban backyard but if we can encourage our governments to conserve wetlands and meadows, then these species may increase their numbers thanks to the preservation of special habitats. Lastly, reducing or eliminating pesticides has a positive effect on butterfly survival.

My colleagues and I hope *The ROM Field Guide to Butterflies of Ontario* will inspire and enable one and all to look more closely at these delightful animals. o

ANTONIA GUIDOTTI is an entomology technician in the Department of Natural History at the ROM.

R•M BIODIVERSITY

@ROMBiodiversity

Opening The Forbidden City

For Dr. Chen Shen, the opening this month of our latest blockbuster from China is the culmination of years of work

BY MATTHEW CHURCH



Chen Shen
VICE PRESIDENT AND
SENIOR CURATOR
Bishop White Chair of
East Asian Archaeology
@DrChenShen_ROM

Education
1997
Ph.D., Anthropological Archaeology
University of Toronto

1992
M.A., Archaeology
University of Tulsa, Oklahoma

1987
B.A., Archaeology
Wuhan University, China

It has been an incredibly busy year for Dr. Chen Shen, senior curator and Bishop White Chair of East Asian Archaeology. As the ROM's lead curator on *The Forbidden City: Inside the Court of China's Emperors*, presented by the Robert H. N. Ho Family Foundation with Manulife as lead sponsor, created in close collaboration with China's illustrious Palace Museum, he has travelled to China six times in the last 18 months alone, attended hundreds of hours of meetings selecting, negotiating, and examining the roughly 250 artifacts that make up this extraordinary show. As well, he has worked extensively in the development of the in-gallery narrative experience, prepared numerous articles for publication, and helped design a wide array of family and adult programming to be offered in parallel with *The Forbidden City* exhibition. "It has been an amazing year," says Chen. "There is so much that goes into an exhibition as important as this. So many people, so much effort. It is going to be spectacular and showcase China's rich history."

Chen is no stranger to exactly this kind of intense curatorial work. Since joining the ROM in 1997, he has curated numerous major exhibitions at the Museum: including, the critically acclaimed *Treasures from a Lost Civilization: Ancient Chinese Art from Sichuan* in 2002, and in 2010 the highly popular *The Warrior Emperor and China's Terracotta Army*.

This year marks Chen's 30th anniversary in the field: it was 1984 that he began his archaeological fieldwork in China. Following the completion of his Ph.D. at the University of Toronto in 1997, he joined the ROM. Today, in addition to his senior position at the ROM, Chen is a professor at U of T in both the Anthropology and the East Asian Studies departments and is an Academic Trustee member at the Archaeological Institute of America.

Since 2009, in collaboration with scientists from Beijing's Chinese Academy of Sciences, Chen's fieldwork has involved numerous major excavations, including at China's Zhoukoudian site, renowned for the discovery of the Peking Man fossils in the 1920s. His research

focuses on human origins and lithic technology development, and is supported by research grants from Canada's Social Sciences and Humanities Research Council, the Wenner-Gren Foundation for Anthropological Research in the U.S., the Chinese Academy of Sciences, and the ROM Governors.

Here at the ROM, Chen is responsible for the development of the Museum's Chinese galleries, exhibitions, and collection management. He is the author of *Anyang and Sanxingdui: Unveiling the Mysteries of Ancient Chinese Civilizations* and is the senior editor of *Current Research in Chinese Pleistocene Archaeology*. He has published many academic papers in both English and Chinese. o



Qing dynasty twelve-symbol semi-official robe. ROM 909.12.2.

R•M WORLD ART & CULTURE

Where in the World Are They?

Who is where...and why...among our international curatorial team

CANADA



Kenneth Lister
ASSISTANT CURATOR
Anthropology

Kenneth Lister was in Dawson City, Yukon, this February, where he presented lectures in the Myth and Medium Heritage Program sponsored by the Tr'ondëk Hwëch'in. Kenneth presented *Ghosts and Metamorphoses: Paul Kane's First Brush* at the Yukon School of Visual Arts—an examination of Kane's oil paintings as revealed through infrared reflectography (IRR).

This is also the subject of our forthcoming exhibition and catalogue *The First Brush: Paul Kane and Infrared Reflectography*. Fascinating details are revealed as the IRR photographs uncover how, at times, details were changed and compositions altered as Paul Kane worked up his final representations.

GUATEMALA



Deepali Dewan
SENIOR CURATOR
South Asian Visual Culture

In February, Deepali Dewan travelled south to Antigua for the Cold War Camera conference to discuss how photography played a key role in the cultural politics of the Cold War. The conference was held in Guatemala so as to shift focus from the U.S.-USSR binary of the war to Central America, where a different set of dynamics was at play. Deepali attended in order to examine the impact on India as a result of the Cold War, and what role photography played on a global and local scale. Deepali's most recent exhibition, *Between Princely India and the British Raj: The Photography of Raja Deen Dayal*, analyzed Dayal's work to examine the undercurrents of colonialism, nationalism, and modernity in South Asia during the 19th century.

BRAZIL



Mark Peck
TECHNICIAN
Ornithology

Spring migration is just around the corner. For an endangered species like the Red Knot, the more we can learn about its survivability and migration routes, the better chance we have of helping to protect this bird. At the end of February, Mark Peck headed to the northeast coast of Brazil to help an international team of scientists organized by Dr. Larry Niles. The goal was to band and retrieve geolocators that were placed on individuals in 2013. The geolocators are small digital tracking devices placed on the legs of the Red Knots that record their daily movements for up to two years. The devices provide incredibly valuable information on changing migration patterns and help to concentrate conservation initiatives in the most important areas.



Paul Kane's paint brushes on loan from Paul James Kane—Paul Kane's great-grandson



INSIDE THE FOR BID DEN CITY

BY CHEN SHEN
Vice President, Senior Curator,
and Bishop White Chair of East Asian Archaeology

**Beginning March 8, the ROM hosts a spectacular
new exhibition of rare Chinese treasures never
before seen in Canada, from Beijing's
incomparable Palace Museum**

**The Forbidden City:
Inside the Court of
China's Emperors**

PRESENTED BY

The Robert H. N. Ho
Family Foundation

LEAD SPONSOR
Manulife

**Opens Saturday
March 8, 2014**



雍正帝行樂圖像冊

**Painting of Emperor
Yongzheng as a Humble
Fisherman**

Ink and colour on silk
Qing Dynasty, Yongzheng
period (1722–1735)

While Emperor Yongzheng had many portraits done of himself "enjoying pleasurable activities" (a genre known as *Xinle tu*), this unusual painting comes from an album presenting the most idiosyncratic portraits of any Chinese ruler in history. In it the emperor assumed various ethnicities and characters, including a European hunter, a Mongol nobleman, a scholar, a Tibetan lama, and, here, a contemplative fisherman. Yongzhen was perhaps the most fascinating emperor in the Qing Dynasty and his intention for this album remains a mystery.

The Forbidden City is the largest palace ever built, occupying nearly a square kilometre in the heart of Beijing, China's sprawling capital. Begun more than 600 years ago by Zhu Di, third emperor of the Ming Dynasty, it took one million workers 14 years to complete its initial iteration. Over the centuries it grew to comprise 980 separate buildings in 90 different "palace complexes." Until 1925, most of the mysterious walled complex and its 9,000 rooms were seen only by a tiny imperial elite and their few guests and court-

iers (as well as an army of cooks, bureaucrats, eunuchs, and other servants). For all others, the heart of the palace was inaccessible, closed, and beyond their reach. A heavenly palace on earth, it was forbidden and unknown.

Today the Forbidden City is the largest and the most visited museum in the world. It is home to a vast quantity of exceptional treasures. It is a portal into the fascinating history of the "Middle Kingdom" and the rich traditions, arcane rituals, and rarefied existence that defined

China's imperial dynasties, even into the 20th century.

On March 8, more than 200 of the Palace Museum's finest and most compelling objects will be displayed in Canada for the first time. The exhibition was organized by the ROM working in close collaboration with the Palace Museum in Beijing; on display you will find textiles, calligraphy, paintings, books, official documents, weaponry, armour, and sculpture, augmented by a selection of remarkable artifacts from the ROM's own internationally renowned Chinese collections.

The exhibition includes 80 artifacts that have never travelled outside the Forbidden City.

In December 2012, I was joined by exhibition co-curator Dr. Wen-Chien Cheng, the ROM's Louise Hawley Stone Chair of Far Eastern Art, and exhibition advisor Dr. Sarah Fee, the Museum's Curator, Eastern Hemisphere Textiles and Fashions, for a week in the vaults of the Palace Museum. We were there to select the most compelling objects found in its storied collections, working with our Palace

同治紫紅地粉彩雕詩蟬罐

Cricket Jug

Porcelain

Qing Dynasty, Tongzhi period (1861-1875)

Cricket fighting was a popular pastime for young royals; Emperor Tongzhi, who came to power at age six, loved the game. This jug was specially made in the imperial kiln for the young emperor. It served two purposes: nine small stackable containers within were used as cricket living compartments. When they were removed, the jug served as the arena for cricket fights.





文官補子

Rank Badge

Silk tapestry

Qing Dynasty, Kangxi period
(1661–1722)

All government officials wore badges to indicate their rank, as did their wives, state censors, and court musicians. Animals represented each of the nine grades of the civilian and military branches. Civilian officials, who underwent a set of grueling state exams, were represented by birds, perhaps because their wisdom brought them closer to the heavens. Military officials, fittingly, were represented by ferocious mammals such as lions, leopards, and bears, as well as mythical creatures. In this example, the Crane represents Civilian, 1st degree.

Looking through the eyes of these central and fascinating characters, visitors will gain a unique and very personal insight into a mysterious, remote world that existed within the walls of the Forbidden City

Museum colleagues to develop previously untold stories about life in the courts of the Chinese emperors. The strong relationship between our two museums means that ROM visitors will enjoy a rare glimpse of some of China's most important national treasures. These objects—both luxurious and

everyday—provide a unique opportunity to understand life within the walls of the Forbidden City.

In a unique and engaging twist, visitors to the exhibition will be guided through the different eras of Chinese history via stories of real-life historical figures. They include

emperors Yongzheng and Qianlong—who together built the greatest Asian empire of the 18th century; the famously fierce “dragon lady” Empress Dowager Cixi—a towering presence over the Chinese empire for almost half a century; and Xuantong Emperor, the child named

Puyi who was China's last, abdicating in 1912. By looking through the eyes of these central and fascinating historical characters, the visitor gains a unique and very personal insight into a mysterious, remote world that existed within the forbidding walls of the Forbidden City. o



青花萬壽字尊

Vase with 10,000 Characters

Porcelain with underglaze blue
Qing Dynasty, Kangxi period
(1661–1722)

Emperor Kangxi received this vase as a gift on the occasion of his 60th birthday. Made in the imperial kiln at Jingdezhen, the porcelain is decorated with the character *shou*, meaning “longevity,” rendered 9,999 times in 975 different styles, in addition to a single iteration of the character for “ten thousand” (*wan*), the highest unit in Chinese accounting. It was intended to signify eternal life.





綢繡夾襖衣

Woman's Robe, worn by Empress

Dowager Cixi

Embroidered silk

Qing Dynasty, Guangxu Period (1875–1908)

Acquired by the ROM in 1919

Empress Dowager Cixi devoted tremendous energy to her wardrobe. When creating informal wear such as this robe (*chenyi*), Cixi preferred saturated pastels embroidered with birds or flowers (she eschewed the imperial yellow as unflattering to her skin tone). For each season's fashion, she would designate a particular flower as the motif to be used by all the court's ladies. Cixi is said to have declared, "If a woman does not have the mood to dress herself up, her life will be dull."



大晟鐘-無射

Dacheng Bell

Bronze

Song Dynasty, Huizhong period (1100–1126)

Acquired by the ROM in 1933

In 1104, before the Forbidden City was even built, Emperor Huizhong of the Song Dynasty had 336 bells made as exact copies of a beloved ancient bell. He had inscribed on each the name of the bell set, *Dacheng*, and the specific tone of each bell. Today, only about 30 survive, including the two featured in this exhibition, one from the Palace Museum and one from the ROM collection. They are reunited here for the first time in nearly 1,000 years.



銅胎畫琺瑯花卉菱花形盤

Enamelled Plate

Painted enamel on gilt copper
Qing Dynasty, Kangxi period
(1661–1722)

This colourful enamelled ware was made at the Imperial Workshop using Western techniques under the watchful eye of Emperor Kangxi. A proponent of Western science and technology, Kangxi established the first glass workshop in the palace, later expanding it to include enamel products. He even invited French Jesuits to supervise production and instruct Chinese workers. He learned many of the techniques himself.



成化款鬥彩雞缸盃

Chicken Cup

Porcelain

Ming Dynasty, Chenghua period (1464–1487)

Among the finest and rarest of all Ming porcelains, this small wine cup vividly depicts a rooster, a hen, and two chicks in a garden. Perhaps a token of Emperor Chenghua's dedication to his mother, who had a fondness for small utensils, Chenghua had this delicate chicken cup made for her in the imperial kilns at Jingdezhen. With colours painted both under and on top of the glaze—a style called *duocai*—its beauty was recognized immediately. Subsequent emperors copied the technique for their own collections, including Qianlong, who wrote a poem praising the original Chenghua cup. Today only two original Chenghua chicken cups survive in the Palace Museum. There are fewer than a dozen in museum collections worldwide.





What's On

The exhibition will be complemented by *Explore the Forbidden City*, a compelling speakers series featuring renowned authorities from around the world, while *Weekends at the Museum* will offer a variety of Forbidden City family programming. And there will be a special Chinese Cultural Heritage Weekend on Saturday, April 12 and Sunday, April 13, 2014. More details on ROM Heritage Days on page 7.

Due to the fragile nature of textiles and paintings, about midway through *The Forbidden City: Inside the Court of China's Emperors*, we are planning a "rotation" removing about 50 artifacts from display and replacing them with new and equally precious treasures from the Palace Museum collections. This is definitely a show you will want to see time and time again!

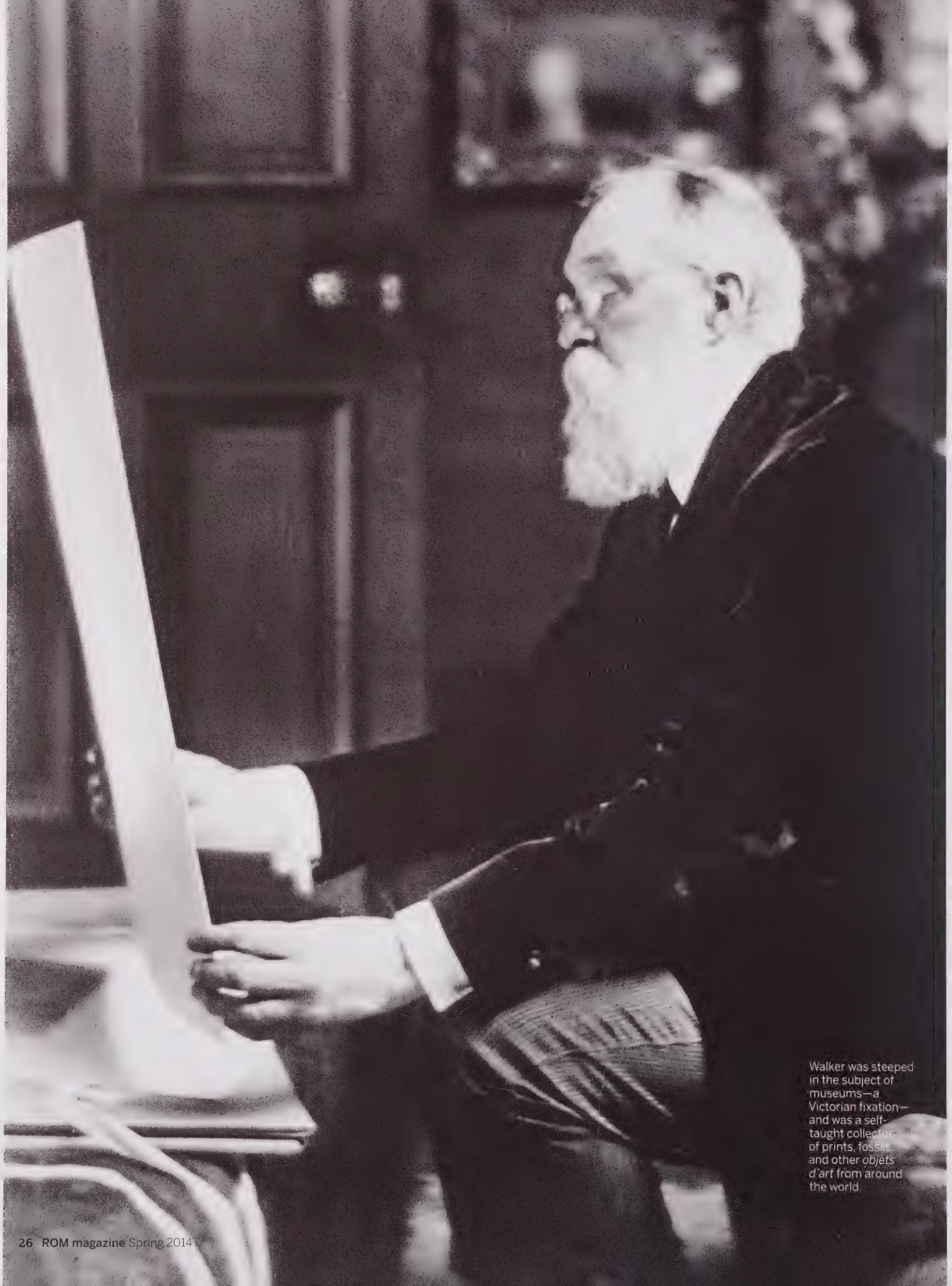
Buy your tickets online at rom.on.ca/visit-us/tickets-hours

月白色緞平金繡雲龍紋銅釘雍正帝御用棉甲

Emperor's Ceremonial Armour

Cotton padding, embroidered silk satin, gilt copper studs, and metal plate
Qing Dynasty, Yongzheng period (1722–1735)

When an emperor conducted military reviews and troop inspections, he wore a ceremonial suit of armour, intended more to dazzle than to protect. Emperor Yongzheng had this armour made with a separate skirt, bodice, padded shoulders, sleeves, cuffs, collar, and front and back flaps. It was embroidered with large rampant golden dragons, clouds, water, and fire pearls, and decorated with gold rivets and blue silk lining.



Walker was steeped in the subject of museums—a Victorian fixation—and was a self-taught collector of prints, fossils and other *objets d'art* from around the world.

Sir Edmund Walker © ROM Photography Archives.

THE MAN WHO BUILT THE ROM

Banker, visionary, progressive reformer, Victorian collector, and intellectual man of the world, Sir Edmund Walker—the “Canadian Medici”—is the reason the Royal Ontario Museum exists

BY JOHN LORINC

One day in early May, 1909, two powerful Toronto bankers found themselves sitting in the wood-paneled office of Ontario's newly re-elected Conservative premier James Whitney, talking about education, economic growth, and, perhaps surprisingly, the role a museum could play in the life of a rapidly growing city.

Sir Byron Edmund Walker, president of the Canadian Bank of Commerce, and Sir William Osler, founder of the Dominion Bank, were contemporaries and long-time colleagues: they came from small towns and rose to the top of Toronto's tight business elite. Despite their friendship, Walker counted himself a Liberal while Osler was a Tory. Both were far wealthier than Whitney, a Cornwall, Ontario, lawyer who as a moderate Tory had led his party back to power in 1905 after decades of Liberal rule.

Whitney, certainly, could have been forgiven if he'd ignored the pleas of two financiers looking for public dollars for an ambitious new cultural and academic institution for Toronto. After all, he'd spent much of his first term immersed in the intensely contentious issue of whether electricity from the new hydro-electric dams at Niagara Falls should be publicly or privately controlled.

Yet Whitney had been involved for years in charged debates over public education in general and the role of the University of Toronto in particular. One of his first moves as premier, in fact, had been to establish a Royal Commission to overhaul U of T's governance, with the goal of providing the perennially cash-strapped university more financial stability through public subsidies. So Whitney was receptive when Walker, who had been intimately involved with that Commission and written its final

report, asked for a meeting to talk about a sidecar proposal—the creation of provincially funded museum that would serve both U of T and what Walker saw as a broad need for cultural and scientific education.

As it happens, Walker was steeped in the subject of museums—a Victorian fixation. An enthusiastic self-taught collector of prints, fossils, and other *objets d'art* from around the world, he had worked closely with prominent U of T academics who were pushing for one or several new university museums as a way of enhancing their teaching and research activities. Moreover, Walker, in 1906, personally lobbied the education minister about the importance of a provincial museum, commissioning a survey on international museums to support his case.

During that intimate session with Whitney, Walker and Osler pressed ahead with their argument for a new institution, explaining how peripatetic U of T curator-professors like Charles Trick Currelly, one of the ROM's future directors, had already amassed impressive collections. They proposed a \$400,000 building budget, with \$50,000 up front to get things started.

The next day, Walker sent the premier a summarizing memo: U of T, he wrote, is the natural curator for such an institution, but the benefits would “accrue to the people as a whole.” He talked about how teaching collections focusing on fields like geology or the natural sciences would help further Ontario's economic prospects. He noted the growing “demand” for museums around the world, especially in far-flung former colonies, like Australia. “The value of the education of people through seeing objects which are interesting archeologically, artistically, scientifically or

for individual or economic reasons, is recognized throughout the whole civilized world,” Walker stated, “and it is not necessary to enlarge on this.”

Whitney could scarcely refuse, and it didn’t take him long to introduce legislation establishing the Royal Ontario Museum. As U of T museum expert J. Lynne Teather noted in her 2005 “pre-history” of the ROM, Whitney authorized the construction payments without even waiting for formal legislative approval. As Walker himself recalled, the premier sent a cheque for that first \$50,000 the day after the meeting.

The ROM formally opened its doors less than five years later, on March 19, 1914, with Walker installed as its first chair—a position he held until he died in 1924. While Walker wasn’t the only player in the long-running establishment of what is now a century-old institution, experts regard him as the most energetic and politically astute figure among the founding group of academics, businessmen, and collectors. Historian Steve Otto characterizes Walker as a “first-class city-builder” with ties to the worlds of commerce, art, and science who brought the project to fruition using his practical intellect, connections, and force of personality. “He was the quintessential element in making things happen.”

Others, in fact, have described Walker (in his entry in the *Dictionary of Canadian Biography*) as the “Canadian Medici”—a reference to a 1919 newspaper profile. The parallels seem apt: having built his professional reputation in banking, Walker leveraged his clout to create or expand a remarkable array of cultural institutions, including the Art Gallery of Ontario, the National Gallery of Canada, Toronto’s Mendelssohn Choir, and the Toronto Guild of Civic Art. Formed in 1900 the Guild was one of the city’s first artists’ organizations. Outside the arts, he served for years on U of T’s senate, founded Appleby College in Oakville, and served on the National Battlefields Commission during World War I. Amid all that civic-minded work, Walker also found time to advise the federal government on its banking policies and oppose Wilfrid Laurier’s “reciprocity movement.”

Apart from his cultural enthusiasms, Walker also demonstrated a lifelong habit of independent thinking; today, we’d instantly recognize him as progressive and cosmopolitan in his outlook. Unlike many of Toronto’s business elite of the era, he was not a staunch Methodist, preferring instead the more rationalist form of worship offered in Unitarian congregations. He bemoaned the wanton destruction of northern forests. A world traveller, he approached “foreign” cultures with curiosity and open-mindedness, complaining in his journal about the patronizing attitudes of English-speaking visitors. Barbara Marshall, who wrote an unpublished thesis on Walker in 1971, notes that he publicly encouraged increased immigration from Asia (Walker loved Japan in particular, and served as honorary consul general). In a 1907 address to an organization of black Torontonians, Marshall adds, Walker stated that he wished more blacks would come to Canada because it is a nation where “every man and woman will have an equal chance.”

Walker, moreover, often articulated the importance of aspiring to something more than just material wealth: “When we find a

man who has devoted his life only to making money, and who has not created anything worthwhile in doing so, who cannot read books, enjoy beautiful things, or indulge in sport, we know he has thrown his precious life away,” he said in a 1910 speech. “What, then, must be the fate of a nation which does not give due place to the intellectual and artistic in life?”

In his remarkable *weltanschauung*, Walker did reflect aspects of the ambitious city that served as the canvas for so much of his civic activity. By the time the ROM was up and running in 1914, Toronto was 20 years into a massive population boom due to immigration from the British Isles, Europe, and Asia. The City of Toronto, with its new Romanesque City Hall looming over Bay Street, was busily swallowing up smaller municipalities on the periphery in order to manage outward growth. Inside City Hall, a new generation of progressive-minded civic reformers, like Works Commissioner R.C. Harris and Medical Officer of Health Charles Hastings, were poised to press ahead with ambitious plans to eradicate downtown slums, improve water quality, and promote public health.

An emboldened U of T, in turn, had emerged as a federated entity after merging with denominational colleges such as Knox and Wycliffe. The economic boom, meanwhile, drove the growth of banks like Commerce (the precursor to today’s CIBC); it also saw the emergence of a new business class—manufacturers like the Massey clan, retailers like Timothy Eaton and Robert Simpson, and the meat-packing king Joseph Flavelle. Some of these figures assembled capital for major civic building projects, such as Massey Hall and the Toronto General Hospital’s new College Street wing.

“When we find a man who has devoted his life only to making money,” Walker wrote in 1910, “and who has not created anything worthwhile, who cannot read books, enjoy beautiful things... we know he has thrown his precious life away”

Amid all the frenetic building activity, Toronto had also become a magnet for all sorts of social reformers—women’s rights organizations, evangelical missionaries, and prohibitionists, writes historian and journalist Charlotte Gray in her new book, *The Massey Murders*. “Toronto was almost unrecognizable from the muddy town it had been when the Dominion of the North was established in 1867.”



In the years just prior to Confederation, Edmund Walker, then a teenager from Caledonia, Ontario, was working some 25 kilometres away, in an uncle's currency exchange office in Hamilton. He had been there since the age of 11, when a physician urged his parents to pull their sickly son—he was the second of seven—out of school so he could regain his health (Walker had intended to go into teaching). In the aftermath of the American Civil War, the currency exchange office was handling all sorts of currency, some of it counterfeit. Walker closely scrutinized the tender, and learned to spot fakes.

That skill proved to be one of the sparks that ignited his lifelong interest in the arts. A few years later, after a series of promotions took him to New York in 1873, Walker “began seriously to study the art of engraving,” writes Art Gallery of Ontario curator Katherine Jordan Lochnan. “Henry P. Rossiter, Curator Emeritus of the Department of Prints and Drawings at the Museum of Fine Arts, Boston, recalls how he was ‘fascinated to hear from Sir Edmund how he became interested in prints.’ He said that when he was a junior agent in a bank in New York State, a counterfeit bill slipped by him one day. He then applied himself to finding out how engraving was done.”

It certainly wasn't the last connection between his work and his prodigious curiosity. During a professionally challenging stint in a Windsor, Ontario, bank branch, Walker decided to take up fossil collecting to counter the stress. Indeed, there is a straight line linking his fascination with palaeontology and the ROM's eventual dinosaur collection, a significant portion of which came from Walker's donations.

In later life, Walker attributed his cultural and scientific interests to his parents, both educators who built a home full of books and lively conversation. “At home,” he said in a July 1918 speech, “I never heard money talked about, except perhaps the need of it, which was always the case. We talked about flowers, music, fossils, science, a new poem or novel—nothing very learned or difficult. I was taught to appreciate that the truth regarding nature was the divine thing, and that we must learn it so far as it is possible.” (His father, as it happens, also had an interest in lithography, according to a 1971 masters thesis by Barbara Marshall.)

By most accounts, his fascination with museums and galleries took root during a five-year posting to New York, from 1881 to 1886. He used his earnings to buy prints and engravings, and made connections with prominent art and book dealers. Walker apparently loved to visit New York's Metropolitan Museum of Art, and was deeply impressed by the philanthropic support for the institution provided by wealthy businesspeople and affluent collectors, observes Lochnan. As his career progressed, he travelled extensively, eagerly visiting the great museums of London and continental Europe and filling notebooks with observations about the objects he found in them.

When Walker and his wife, Mary Alexander, returned to Toronto in 1886, they bought a large, rambling mansion on St. George Street, just across from where Robarts Library now sits. “Long Garth,” as the couple called the dwelling, turned into something of a museum, although Walker eschewed the practice of

private art collecting and speculation. The house, writes Lochnan, was “a delightful clutter of everything you can think of: Turkish carpets, Dutch pictures all over the walls, and porcelain of all periods, mixed furniture in all the rooms, and a sea of Delft plates in the dining room.”

Their home was also situated scarcely a block from U of T, where Mary's brother held an appointment as a professor of humanities. Now ensconced in one of the senior-most positions in the Bank of Commerce, Walker found himself increasingly drawn in to the ambit of the university, first by family connections and his wide-ranging personal interests, and later by external circumstances.

Walker's brother-in-law “brought him into close contact with the University's professors, so that when he was appointed a trustee in 1892, and in the next year a member of the senate, he found himself far more at ease in academic company than most successful businessmen holding these offices,” observes Lovat Dickson in *The Museum Makers*, his 1986 history of the ROM.

His formal role, in fact, begins with the great 1890 fire that gutted much of University College, and completely destroyed the university museum and library on the second floor. “In addition to witnessing the blaze, Walker was asked by President Sir Daniel Wilson to head the campaign to raise funds for restoration,” says David Kimmel, who wrote Walker's entry in the *Dictionary of Canadian Biography*. “His bank donated \$1,000 and many local and national businesses followed the example.”

The destruction of the University College museum was a blow to some of the university's leading academics, especially those focused on what Teather describes as the “inventory sciences”—disciplines like botany, geology, and archaeology in which large displays of specimens served as a pedagogical adjunct to the library and the lecture hall. The “university museum” movement, she writes, dated to Scotland in the 1840s, and spread to Toronto by the 1850s.

Egerton Ryerson, the Methodist minister who built Ontario's public education system, insisted on a teaching museum when he established the Toronto Normal School (later Ryerson University). In later years, various U of T academics built their own collections to support their teaching. As Teather says, there was an appetite in Toronto for cultural improvement, and also a desire to build institutions that reflected and even amplified Canada's role in the British Empire.

In the late 1890s and early 1900s, Walker responded directly to these swirling forces. Marshall writes that he lobbied for the establishment of a reference library for the city. He sought out and patronized Canadian painters like George Reid, offering to help build and support organizations meant to nurture domestic art. Reid, in turn, urged Walker to use his business and political contacts to establish an Art Museum of Toronto (later the AGO), the centrepiece of which would be The Grange, a mansion bequeathed by U of T historian-economist Goldwin Smith at Walker's urging. (The two men first met in 1896 when Smith established an informal circle of prominent people to meet over dinner and debate the issues of the day; Walker was a regular and often hosted these sessions at Long Garth.)

The university's museum ambitions, however, occupied most of Walker's attention during this period. By then a well-established



From the Sir Edmund Walker Collection: Courtesan Hinazuru flying on the back of a crane, and bringing New Year greetings. Attributed to the famous Ukiyoe print artist Suzuki Harunobu (1724–1770).

leadership figure within the university's inner circle, Walker had to find a way to broker a deal between influential professor curators, like botanist Ramsay Wright, who wanted to build their own departmental teaching museums, and others who felt the province should establish a public museum for Ontario (Walker counted himself among this group).

Walker, Teather observes, enjoyed credibility among the professors because his own prodigious collecting activities demonstrated an almost academic conversancy with the disciplines that drew his attention (he wrote learned papers and delivered lectures on Italian painting techniques, something that clearly set him apart from the typical wealthy philanthropist). As for Currelly, who was travelling extensively in the Middle East amassing what would become the ROM's collection of Egyptian antiquities, Walker served as a patron who helped finance his acquisitions and found ways to keep him from decamping to other institutions in Britain.

But while Walker clearly understood the ambitions of U of T's professor curators, he viewed museums as educational institutions that should reach beyond the confines of the university. "By helping to build a museum in Toronto," writes Barbara Marshall, "Sir Edmund Walker hoped to further enlarge the minds of his fellow Canadians." This goal fed into a broader conviction that education, especially in scientific and cultural disciplines, supported Canada's nation-building aspirations and economic growth.

During the 1905 deliberations of the Royal Commission on U of T's future, Teather recounts, a compelling compromise took shape. The report recommended establishing a single museum on the

U of T grounds, but adjacent to "a public thoroughfare." It would house all the different collections on campus, yet also serve the general public, receive provincial funding, and answer to its own board. The museum's director, Walker told education minister Richard Harcourt, must reflect this duality: "Part of the usefulness of the Director of a Museum consists in patiently hearing directly or by correspondence the questions of those who are curious and of dealing with such questions.... Without this," Walker continued, "the value of a Museum is enormously lessened."

From that point, the pieces began to fall into place, no doubt as a result of Walker's deft touch with the other players in this drama. Nathan Burwash, the chancellor of Victoria College, newly integrated into the university, promised to transfer the College's collection to the new institution. Sir Robert Falconer, the Bible scholar installed as U of T president in 1907 (Walker was part of the search committee), also threw his support behind the concept of a single museum.

He also went out of his way to backstop Currelly. The two men met in London in 1909, Currelly recalls in his memoir: "I took him to see some dealers with whom I had made contacts. Through one of them he bought a large number of Japanese prints for his collection, which later was such a magnificent gift to the Museum. He was so much excited by the possibilities of the Chinese collection that he offered to back me for twenty thousand at the bank, which, with the grant of ten thousand, gave me working capital of thirty thousand." Currelly used the visit to detail his ambitious plans for the future museum's collections and organization. Walker, in turn, gently urged him not to spend all the money in one shot.

In the days leading to the official opening, in mid-March 1914, the ROM minutes record that the board authorized the purchase of a vacuum cleaner for the red carpet that would be laid down in anticipation of the arrival of the Duke of Connaught, Canada's governor-general and the third son of Queen Victoria and Prince Albert. Julia Matthews, the ROM's long-time librarian and now lead of the Centennial project ROM ReCollects, remembers discovering that telling detail in the archives, and thinking that it revealed Walker's legendary attention to detail. "In that circumstance," she says, "Sir Edmund would have surely been the host. I think he was pretty confident about how things had to be done."

After starting at the ROM, Matthews pored over the documents in the archives and rounded out her image of Walker through conversations with his descendants. "He knew the strings to pull," she reflects, but adds that his interests extended far beyond the mechanics of philanthropy and political influence. She feels his legacy is discernible in the soaring windows on the west wall of the original wing—architectural details that reflect his desire to make the institution open and public.

Despite his outsize influence on so many of Toronto's pre-eminent cultural institutions, and the ROM and U of T in particular, Walker is a largely forgotten figure, Matthews observes. The ROM's centennial celebrations perhaps will help bring his extraordinary contributions to the city, the province, and the country back into public consciousness.

Walker's legacy is discernible everywhere, like in the soaring windows on the west wall—architectural details that reflect his desire to make the institution open and public

Yet in the twilight of his life, he was a much feted worthy—the formidably effective president of the Bank of Commerce, but also a U of T governor (and future chancellor), chair of the ROM's new board of trustees, as well as the chair of the art gallery and chair of the National Gallery of Canada. Despite all the laurels, he remained an active player at the ROM, and soon began pressing for a second wing to ease the crowding in the first wing. (The University Avenue wing opened in 1933, nine years after his death.)

In 1918, at a banquet celebrating his 50th anniversary with the bank, colleagues gathered and lauded the Commerce as Walker's monument, his crowning achievement. "During his long business

life he has been active in many ways in promoting the interests of the public, especially in connection with education, art, music, museums and early Canadian history, but at all times the interests of The Canadian Bank of Commerce were first," wrote his long-time legal advisor Z.A. Lash and the bank's then General Manager John Aird.

Walker, interestingly, didn't quite agree with that glowing tribute. At the end of the speech he gave that evening, he closed by stressing his own sense of citizenship. "I am very conscious of what it means to have been born in Canada, and I can think of no privilege so great as to have founded any good and enduring thing in this country," he said. "I know the value of money, but I should rather have created one of the institutions of my country than to possess millions." ○

CELEBRATING A CENTURY OF PARTNERSHIP

CIBC has been a pivotal partner throughout the ROM's history. In fact, it was Sir Edmund Walker, president of the Canadian Bank of Commerce, who co-founded the ROM a century ago. He was a generous patron of the arts, and was the driving force behind the campaign to build an inspired museum in Toronto. Today, CIBC and the ROM are iconic Canadian institutions built on Walker's visionary leadership and legacy.

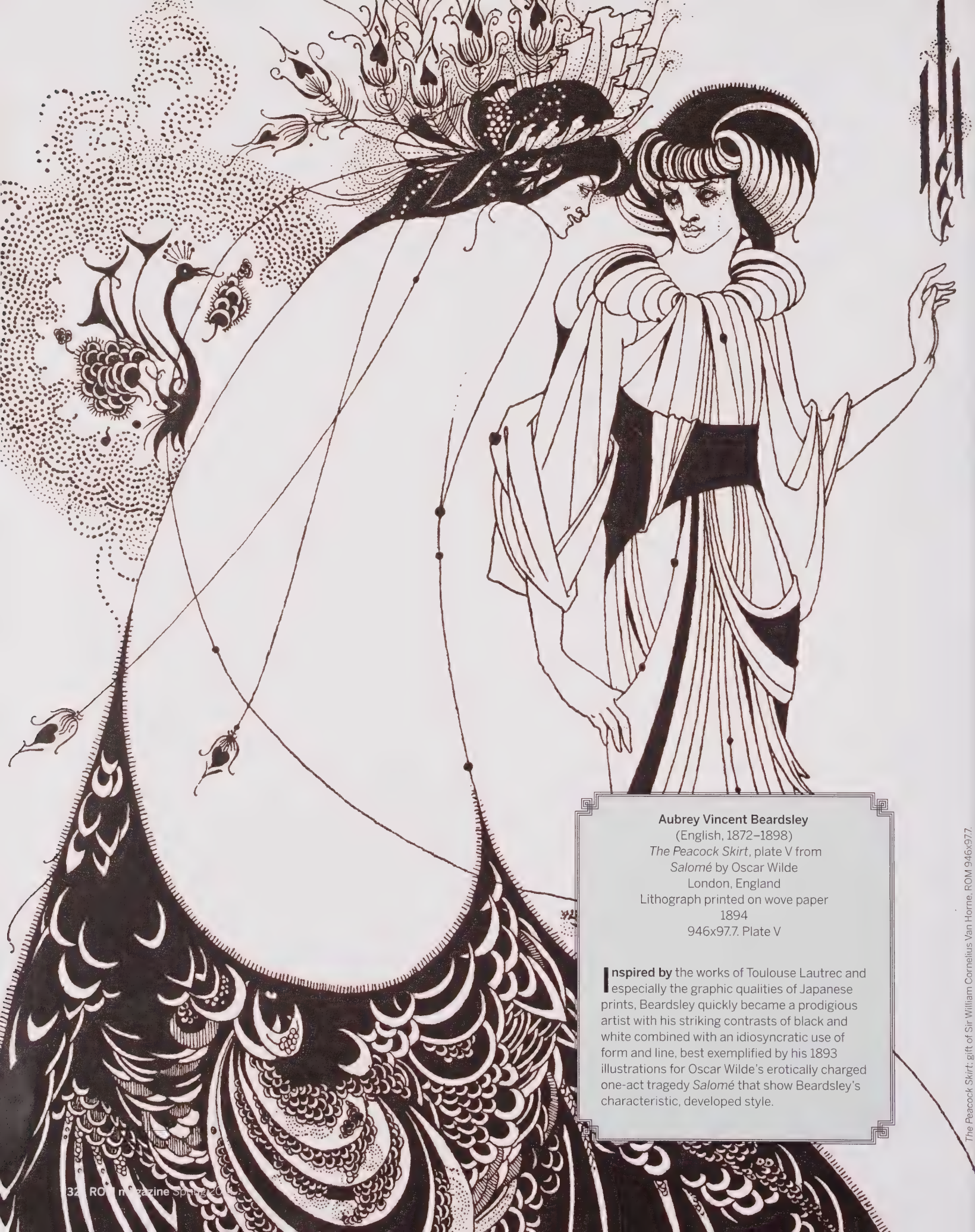
As the ROM's bank of record since 1912, CIBC has generously supported various Museum initiatives over the past 100 years, both corporately and through the volunteerism of its passionate and committed employees. CIBC was the Inaugural Season Sponsor for the opening of the Museum's Michael Lee-Chin Crystal in 2007. In 2011, CIBC was the Supporting Sponsor for the *Bollywood Cinema Showcards: Indian Film Art from the 1950s to the 1980s* exhibition, which gave ROM visitors a fascinating visual journey through the history of Bollywood advertising. This unique show celebrated the Year of India in Canada, bringing early Bollywood culture and design to life for the community.

The CIBC Discovery Gallery at the ROM welcomes thousands of young visitors every year, encouraging them to interact with touchable artifacts and specimens. As part of the bank's long-time focus on supporting children and youth, this imaginative gallery allows curious young minds to explore the ROM's world-class collections and take charge of their own learning and discovery by trying on costumes, digging for dinosaur bones, and examining fossils and meteorites.

Building on the legacy of Sir Edmund Walker, CIBC is honoured to be the ROM's Centennial Partner, helping to bring the ROM experience to life for Toronto's diverse community and ensure a continued legacy for many years to come.

"We are proud to be the ROM's Centennial Partner and continue CIBC's longstanding support of the Museum," says Victor Dodig, senior executive Vice-President, CIBC. "CIBC congratulates the ROM on 100 years of building and enriching our communities, connecting people to their world and to each other."





Aubrey Vincent Beardsley

(English, 1872–1898)

The Peacock Skirt, plate V from

Salomé by Oscar Wilde

London, England

Lithograph printed on wove paper

1894

946x977. Plate V

Inspired by the works of Toulouse Lautrec and especially the graphic qualities of Japanese prints, Beardsley quickly became a prodigious artist with his striking contrasts of black and white combined with an idiosyncratic use of form and line, best exemplified by his 1893 illustrations for Oscar Wilde's erotically charged one-act tragedy *Salomé* that show Beardsley's characteristic, developed style.

DESIGN

IN A NEW AGE

Our new exhibition, *Around 1914*, explores the transformation of architecture, decorative arts, and design at a time of revolutionary social and industrial change

BY ROBERT LITTLE

Mona Campbell Curator of European Decorative Art

The years leading up to 1914, when the Royal Ontario Museum first opened its doors to the public, represent a pivotal moment in human history. It was a time of change accelerated by industrialization, of new modes of manufacture, communications, and transportation that were shrinking the planet, a time of radical experimentation and changing mores and values. Even before the storm clouds of a first “world war” were visible on the horizon, humanity’s outlook was changing as it entered the 20th century.

Nowhere is this more true than in the world of design; it was a time of bold experimentation and vigorous questioning that challenged tradition, rejected conventional ornamentation and historical precedents, and laid the foundation of the movement to “modern.” It was at this time that a new concept emerged called “industrial design.” The trajectory of the time was moving from the Arts and Crafts Movement to “Art and Industry.”

From the contemporary perspective, at a time when computers build computers and newer is almost always synonymous with better, it is hard to believe that only 100 years ago, when the application of the management theories of Frederick Winslow Taylor and Henry Ford’s assembly line had already become a reality, debate still raged about the merits of mass production. Designers were attempting to reconcile high-quality design, traditionally associated with craft or handmade objects as propounded by William Morris and Arts and Crafts Movement followers, with the possibilities of mass production, and the new materials made available with technology. The question persisted about whether machines could produce attractive, useful, and desirable consumer goods.



Adjustable Letter Rack

Christopher Dresser (English, 1834–1904)

Made by Hukin and Heath

Active in Birmingham and London

Electro-plated nickel-silver

About 1880

Christopher Dresser, often considered the first freelance industrial designer, developed works by exploiting the possibilities of mechanized production and new technologies such as this modest adjustable letter rack, made in England about 1880 by the Birmingham firm of Hukin and Heath, one of several firms he successfully worked for in Britain and the U.S.

The designers of this period forced significant change in the approach to design that would bear fruit subsequently throughout Europe and America. Some of these craftsmen-artists, designers, and architects are household names still (Charles Rennie Mackintosh, Carlo Bugatti, Walter Gropius, Georg Jensen, Louis Comfort Tiffany, Frank Lloyd Wright) while others are less prominent now but were profoundly influential and renowned and admired at the time—figures such as Charles Robert Ashbee, Christopher Dresser, Emile Gallé, Edward Colonna, Taxile Doat, Archibald Knox, Louis Majorelle, Galileo Chini, Chris van der Hoef, Otto Wagner, Josef Hoffmann, Gustave Siegel, Josef Maria Olbrich, Peter Behrens, Max Laeuger, and Richard Riemerschmid. The ROM is drawing on its collection (considered to be the most important in Canada) of significant works by these key designers to capture this fascinating era.

Artists and designers everywhere were turning away from the past, developing instead wholly new forms such as Art Nouveau, Nieuwe Kunst, Stile Floreale, and Jugendstil

Around 1914 explores how these designers and craftspeople attempted to respond to the broader ideological and social challenges of their day through the disciplines of art, architecture, and design. Moving through the years and across the European conti-

nent (indeed, across the ocean), the exhibition takes as its point of departure the Arts and Crafts Movement in England and America. Its adherents exposed the social and economic ills they blamed on poorly produced industrial design and proposed a return to hand-craftsmanship as a means of counteracting this decline. Although they produced high-quality works, their inherently high costs made them available only to a limited market.

At the time, artists and designers in Europe were gradually turning away from the historicism and the misuse of historical precedents that had dominated much of 19th-century design and architecture. Instead, they were attempting to develop wholly new art-forms that together created a more organically co-ordinated approach (or aesthetic unity) in the interiors for which they were intended. This was seen in various artistic manifestations in France and Belgium in the movements known as Art Nouveau, in Holland as *Nieuwe Kunst*, in Italy as *Stile Floreale*, as *Skonvirke* in Denmark, and *Jugendstil* in Germany and Austria.

Chair

Designed circa 1898–1900
by Charles Rennie Mackintosh
(Scottish, 1868–1928)
Made circa 1898–1900
probably by Francis Smith and Son
Glasgow, Scotland
Oak, stained dark, horsehair fabric cover

An iconic example of early 20th-century design, Mackintosh used chairs of this design in the dining room of his own house. When grouped around a dining table, these chairs, with their very high backs, would have conveyed a sense of intimacy, enclosure and ceremony that Mackintosh felt was appropriate to dining. The small circular recess on the oval back-rail may have been intended to receive a small decorative painted panel.





Claret jug

Designed circa 1900–1905,
under the supervision of Albert Mayer
(German, 1867–1944)

Made by the Württembergische
Metallwarenfabrik (W.M.F.)

Geislingen, Germany

Silver plate, green glass

Tableware like this claret jug was produced as popularly priced items for a middle-class market throughout Europe until about 1914. Its curvilinear whiplash motifs and stylized floral decoration were considered avant-garde from the 1890s until about 1905, after which their very popularity would have been condemned by certain design-reformers in Germany as being vulgarized and debased. By then simpler, more functional, geometric forms were beginning to be preferred by avant-garde German designers, in no small measure due to Austrian influence.



Table Lamp "Daffodil"

Design attributed to Clara Driscoll
(American, 1861–1944)

Made by Tiffany Studios, active 1902–1932, founded initially as The
Tiffany Glass Company in 1879 by Louis Comfort Tiffany

(American, 1848–1933)

Corona, New York

Leaded glass, patinated bronze, metal fittings

About 1902–1910

Although the products that bore the Tiffany Studios label reflected the artistic vision and genius of Louis Comfort Tiffany, many works were actually the creations of his collaborators. Clara Driscoll (1861–1944), head of Tiffany's women's glass-cutting department, was responsible for creating several new designs for the firm, especially the glass shades for lamps which exploited stained-glass technology to accommodate the new phenomenon of electricity. The "Daffodil" lamp, thought to be one of her earliest creations, is an early instance of women assuming an important role as designers.



Side chair

Designed circa 1907 by Josef Hoffmann (Austrian, 1870–1956)

For the "Fledermaus Cabaret," Vienna

Made from circa 1907 to 1916

by Jacob & Josef Kohn

Vienna, Austria

Bent beech wood, moulded laminated wood,
refreshed painted finish and modern
replacement upholstery

Although architect-designer Josef Hoffmann usually designed expensive handcrafted artifacts for the Wiener Werkstätte, he is also known for the bentwood furniture designs made by mechanical processes like the chair he designed for the "Fledermaus Cabaret." By integrating his characteristic rectangular and compass-drawn curvilinear forms into his design, Hoffmann updated the ever popular bentwood café chair developed earlier by Thonet.



Stained glass panel

Designed in 1912 by Frank Lloyd Wright
(American, 1867–1959)

For the Avery Coonley Playhouse, Riverside,
Illinois

Possibly made by the Niedicken-Wallbridge
Company

Milwaukee, Wisconsin

Clear and coloured glass, lead latticing, wood

This window is one of a series from the Children's Playhouse, part of one of Wright's major commissions for the Coonley family of Chicago. Inspired by the two-dimensional abstract art of Frantisek Kupka and Robert Delaunay that he had seen in Europe in 1909, Wright has here, paradoxically, used the traditional craft of stained glass to create a work that reflects the emergence of abstract art. The shapes in the glass panel suggest those of balloons, confetti, and streamers, elements appropriate to a children's playhouse.



By the early 1900s, the functional qualities (though not the expensive handcraftsmanship) of much of English Arts and Crafts design began to profoundly influence German design reformers. Realizing the commercial potential of good design, the German government fostered design reform in state-sponsored applied-art schools and workshops directed by prominent teachers. This led to the founding of German Work Federation or *Deutscher Werkbund*, (the subject of the last section of the show), whose advocates brought about fusion of the contributions of artists, craftspeople, and industrialists that after the Great War led ultimately to the founding of the Bauhaus school in Weimar, and the acceptance of industrial design.

Today, as we compare the merits of iPhone versus tablet, we might think back on some of the early design pioneers who got us here. o

OPENING MARCH 29

Around 1914: Design in a New Age, the ROM's appealing new exhibition in the Samuel European Galleries, explores transformative innovations in architecture, the decorative arts, and design in Europe, Britain, and the Americas in the period of extraordinary change at the turn of the 20th century.

The Silk Road Cities of Uzbekistan

Join ROMtravel to follow in the footsteps of Alexander the Great, Tamerlane, and Genghis Khan

Samarkand, Tashkent, Bukhara, and Khiva. The names of these cities evoke the romance of the Silk Road and the mystery of central Asia. All are in modern-day Uzbekistan, formerly part of the USSR but independent since 1991.

What is now Uzbekistan had its heyday when the Silk Road, for centuries the main trade route between China and the West, brought wealth and sophistication to the cities through which it passed. This prosperity resulted in impressive mosques, madrasahs (religious schools), and mausoleums, all covered with beautiful and intricate tile work. Patterns rendered in glossy turquoise, blue, and white tiles include calligraphy, sumptuous Persian-carpet-like designs of stylized foliage, and occasionally animals and birds.

The area's history is studded with empire builders, including the Persian king Cyrus the Great, Alexander the Great, and Genghis Khan. However, none had more impact than Timur ("the Lame," known as Tamerlane), who ushered in the region's most illustrious period. Timur and his descendants were avid builders and the glory of Uzbekistan to this day is its Timurid architecture, comparable to that in Iran (Persia). Timur made Samarkand his capital and rebuilt it using the finest artisans and materials from all across his extensive empire.

Each of the Silk Road cities of Uzbekistan offers unique treasures to discover. Tashkent, the capital and arrival point for international flights, is a large modern city, having been largely rebuilt after an earthquake in 1966. Yet most of the women continue to wear colourful traditional dress, and wonderful handmade local crafts, including rugs and embroidery, are sold in the domed Chorsu Bazaar, much as they would have been in the days of the Silk Road.

Samarkand is home to Uzbekistan's most iconic sight, the Registan, a spectacular square surrounded by Timurid buildings covered in exquisite tilework. Another of Samarkand's must-sees is the Shah-i Zinda, a collection of jewel-like tombs and small mausoleums.

When it was a khanate, the city of Khiva was infamous for its slave market. Today, its charming walled inner city, the Ichon Qala, has the status of a museum and is a UNESCO World Heritage site. Strolling here, it is easy to imagine yourself in another time.

Bukhara may be the star of Uzbekistan's cities, with its medieval trading domes, massive Ark fortress, 12th-century Kalyon Minaret, and the lovely Lyabi Hauz complex centred around a tranquil pool.

ROMtravel's journey to Uzbekistan, in search of reminders of the Silk Road, will be rewarding and unforgettable! o



ROMtravel to Uzbekistan

> April 21 to May 1, 2015

For more information, contact ROMtravel at 416.586.8034, email travel@rom.on.ca, or visit the website rom.on.ca/en/activities-programs/walks-travel-bus-events.o

The Char Minar gatehouse is a hidden treasure in sublime Bukhara.

UPCOMING TRIPS

Argentina	March 20 to April 2, 2014
Morocco and Southern Spain	April 22 to May 10, 2014
China	October 10 to 29, 2014
Namibia	October 16 to 31, 2014
Southern India	February 2015
Cuba	February 2015
Ireland	June 2015
Burma	Fall 2015
Atacama, Chile	December 2015

A Carpet Fit for a Palace

This extraordinary handmade rug was inspired by the Forbidden City and is available for a limited time in the ROM Shop

BY CONNIE MACDONALD



Created by Four O Nine

Designed in Shanghai,
hand-tufted in Thailand of
100% New Zealand Virgin Wool.
Dimensions: 2 x 3 metres
Retail Price: \$7,000

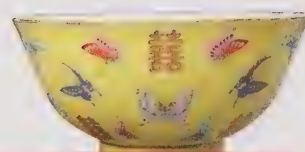
The full Urban Fabric series by
Four O Nine is available through
WORKshop Inc., a design centre
and gallery in Toronto (workshoptoronto.com).

Based in Shanghai, Four O Nine was founded in 2011 by Andrei Zerebecky and Lukasz Kos. Both graduates of the University of Toronto's Faculty of Architecture, Landscape, and Design, the name of their firm comes from their street number when they lived in Toronto. As well as the Forbidden City of Beijing, their Urban Fabric line is a collection of distinctive rugs (available in an array of colours) inspired by the physical layouts of cities around the world, including Shanghai, Manhattan, Paris, London, and Toronto.

The artists explain their inspiration for the series, saying that they are "exploring the man-made patterns of organization imposed on the environment through architecture, urbanism, infrastructure, and agriculture. We chose to represent the Forbidden City in our collection for its historical and political significance to Beijing and the influence it has had on the urban fabric of the city that has grown around it. The nearly symmetrical, fortified Imperial City is bisected by a north-south axis that extends through Beijing's sprawling metropolis – from the famous Tiananmen Square at the south to Olympic Green at the north, the site of the 2008 Olympic Games.... The colours of the rug—terracotta foreground and gold background—were chosen in response to overlooking the Forbidden City from Jingshan Park to the north. The elevated perspective from the park highlights the terracotta roofs of the Forbidden City with the Imperial gold background creating an opulent palette representative of the former Imperial City." o

CONNIE MACDONALD is assistant vice-president of Hospitality & Commercial Services at the ROM.

Member News



Special Events, Updates, Benefits, and More



100 YEARS AND COUNTING!

It is amazing to think what the world was like in 1914 when the ROM first opened its doors to the public. That has been the fascinating thing that has come to light while planning and preparing to celebrate the ROM's 100th birthday: looking at what the role of the Museum was in 1914 and what it will be in the next 100 years. Our focus for the Centennial is centred on celebrating the past but also looking forward to the future.

Membership has been and will continue to be a vital part of the Museum. Whether you have been a Member for 6 months or 30 years,

this relationship is one that is inherently mutually beneficial. The ROM cannot survive without our Members, who are our loyal ambassadors and best word-of-mouth marketers, and we aspire to give you memorable experiences that will last a lifetime.

If you have not already shared with us your favourite ROM memories through the ROM ReCollects project, please do so online at rom.on.ca/en/romrecollects/contribute. We look forward to seeing you on March 19 in Bronfman Hall for a special Members' Centennial celebration with presentations of new discoveries and future work. Watch our e-newsletters and website for the most up-to-date information. If we do not have your email address, please contact us at 416.586.5700.

Martha Henderson

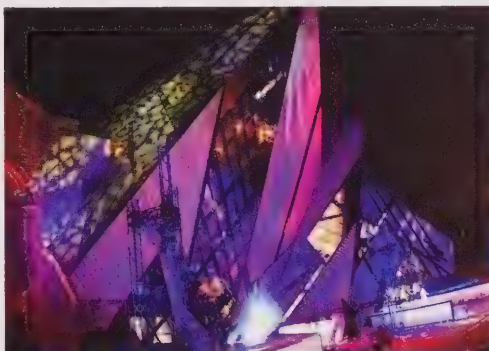
MARTHA HENDERSON
HEAD OF MEMBERSHIP
AND SALES
@mmlhenderson

ROM MEMBERS' CENTENNIAL CELEBRATION

> Wednesday, March 19, 2014, 2 p.m.
Bronfman Hall

Join us as we host a day of special celebrations and activities for ROM Members of all ages. After all, it is a once-in-a-lifetime thing when a Museum turns 100... We want our closest friends there!

There's no registration required. Just drop by and join the celebration!



MEMBER INFORMATION

ROM MEMBERSHIP LEVELS

Family/Dual: 1 year \$149; 2 yrs \$269
ROM Social: \$149
Individual: 1 year \$97; 2 yrs \$172
Senior Family: \$145
Non-Resident: 1 year \$102;
2 years \$183
Student: \$54
Curators' Circle: \$189
Museum Circle: \$323
Director's Circle: \$626
Young Patrons Circle: \$600+
Royal Patrons Circle: \$1,800+

TELEPHONE NUMBERS

Switchboard: 416.586.8000
RPC and YPC: 416.586.5842
Bell Relay Service: 711
School Groups: 416.586.5801
Museum Volunteers: 416.586.5513
ROM Museum Store: 416.586.5766
Donations: 416.586.5660

Attention Members: Your privacy is important to us. The Royal Ontario Museum (ROM) and the ROM Governors (the ROM's charitable foundation) share a special relationship and you may receive additional information from each.

If you do not wish to receive it, contact membership@rom.on.ca or call 416.586.5700.

Occasionally, we make our list of supporters available to other carefully screened cultural organizations and selected groups that may be of interest to you. Please understand that by allowing us to exchange your name, you are helping us support the ROM's education and research mandates. If you prefer not to have your name exchanged, please contact us at membership@rom.on.ca or call 416.586.5700.

The ROM Membership Department operates a telemarketing office. Should you prefer not to be contacted by telephone, please contact us at the email address or phone number listed above and we will have your number removed from our list.

Membership Services:
416.586.5700
membership@rom.on.ca
rom.on.ca/members

PARTNER OFFERS

FREE ADMISSION TO SIX CANADIAN MUSEUMS AND ART GALLERIES

ROM Members can enjoy free general admission to: Art Gallery of Nova Scotia, Glenbow Museum, Kamloops Art Gallery, McCord Museum of Canadian History, Montreal Museum of Fine Arts, and Vancouver Art Gallery.

Valid ROM membership card(s) and identification must be presented upon arrival. Admission may not include guests, entrance to blockbuster exhibitions, or ticketed programs and events.

2-FOR-1 ADMISSION FOR ROM MEMBERS

Gardiner Museum

Present valid ROM membership card(s) and identification at the Gardiner Museum and receive 2-for-1 admission, plus a 10% discount at the Gardiner gift shop.



FACE FACE 2

Exclusive Event Series for ROM Members

Face2Face is our series of free gallery experiences led by the ROM's own experts. Join them to hear about their latest research, recent acquisitions, and favourite objects. Walks begin promptly at 11 a.m. and are approximately 45 to 60 minutes. There will be time for questions. Meet in Chen Court on Level 1.

Upcoming dates:

> March 18, 2014, 11 a.m.

Dr. Chen Shen, VP, senior curator (Bishop White Chair of East Asian Archaeology) *An introduction of the ROM's Imperial Collection in the ROM's Chinese Gallery*

> April 15, 2014, 11 a.m.

Dr. Jean-Bernard Caron, ROM curator of Invertebrate Palaeontology *Discovery of a new geologist's paradise*

> May 20, 2014, 11 a.m.

Arthur Smith, Head, Library & Archives *A Century of Collecting: Rare items from the Special Collections of the Library & Archives and Julia Matthews, retired ROM librarian ROM ReCollects: You Write the History of the ROM*

> June 17, 2014, 11 a.m.

Henry H.C. Choong, ROM invertebrate zoologist *Potentially invasive species from the 2011 Japanese tsunami debris off the Pacific coast of North America: An ongoing international research initiative*

Registration is required as space is limited and there are no waiting lists. Please note that there are no Face2Face tours in July, August, and December. Check the summer issue of ROM magazine for fall listings or visit us online. Register at rom.on.ca/members/events or call 416.586.5700.

FRIENDS EVENTS

The following events have been brought to you by Friends of Textiles and Costume.

The Lillian Williams' Collection of 18th-Century Fashions

> Friday, March 21, 2014, 5 to 6 p.m.

Members: \$15; Public: \$20

During this illustrated talk by Dr. Alexandra Palmer, ROM's Norah E. Vaughan curator, you will learn how and why the ROM recently acquired one of the last collections of 18th-century fashion still in private hands.

Textiles at the ROM: The History

> Friday, April 25, 2014, 5 to 6 p.m.

Members: \$15; Public: \$20

In 2014 the Textile Department at the ROM will be 75 years old. John Vollmer's

presentation will focus on the first 50 years with an emphasis on the three founders: Dorothy Kay MacDonald (Burnham), Katherine Beatrice Maw (Betty Brett), and Harold B. Burnham. John Vollmer has held curatorial positions at both the ROM and the Glenbow Museum in Calgary.

Canada in Story and Song

> Wednesday, May 28, 2014, 2 to 4 p.m.

Members: \$10, Public: \$15

Lorne Brown and Dan Yashinsky, two internationally known storytellers, will take the stage in this "mini-festival of Canadian story and song" in celebration of the ROM's 100th anniversary.

Pre-registration is required at rom.on.ca/members/events or call 416.586.5700.



Dorothy Burnham



MEMBERS-ONLY WALKS

Queen's Park Circle

> Saturday, July 19, 2014, 1 p.m.

Join us for a special Members-only walk around Queen's Park Circle to learn the stories, secrets, and architecture of the provincial legislature, the mansions on Queen's Park Crescent, St. Michael's University, and Victoria University.

Tours are free and open exclusively to ROM Members. Meet at the front steps of the Ontario Legislative Building. Look for the purple ROMwalks umbrella. Registration is required as numbers are limited. Call 416.586.5700 or register online at rom.on.ca/members/events.

Member Profile

A FAMILY TRADITION

Three generations come together at the ROM for family time

For the Pinkos clan, family gatherings are important. Laurie Pinkos, a Toronto television producer, mother of Grade 9 French Immersion student, Brynna, and aunt to nine nieces and nephews, says traditions are important in their family. "We love to hang out and have fun together."

One of the clan's favourite activities is to attend the ROM's annual Member Family Gathering en masse. This past Christmas, the Family Gathering here at the ROM was particularly special as the family patriarch had passed away in the fall. "This is when traditions are really important. We had a happy celebration during a sad time."

It's not surprising that family closeness is important to Laurie and her three sisters. "My father was a metallurgical engineer in Indonesia, and so the four of us all went to boarding school together. That made our summers together with our parents so important. We had a trailer and we would take these great long road trips all over Canada and the US. We went to a lot of different museums. I loved going to museums."

It was Laurie's aunt who introduced her first to the ROM. "My first visit was with my



The Pinkos family gathers at the Bat Cave, with a photo of their beloved paterfamilias

Aunt Stella. We came to Toronto for a visit and she brought us to the ROM. I loved it!"

It was a natural then that she might do the same when she became an aunt. "When my sisters started having kids—we had 10 children in 10 years so it seemed like there were always young kids—the ROM was the perfect trip out with their aunt. I have always liked bringing kids to museums. Let them make the choices of what to see. They loved it."

Which is where being a Member can really pay off. A Museum Circle member since 1995, Laurie clearly sees the value: "Being a member, it is like you are visiting for free. You can go wandering without feeling the pressure of having to see everything to get your money's worth. Instead, I could bring the kids in, see some cool things and when they were out of gas, we'd have a snack and head home. It would be a fun thing, a treat."

And a great way have some family time together. o



ROM MEMBERSHIP. A GIFT FOR ANY OCCASION!

Looking for that perfect gift for a graduation, birthday, wedding, or other special occasion?

Share your love of the ROM with family, friends, colleagues, and clients! They will enjoy Museum treasures all year long; including free unlimited admission to ROM galleries and blockbuster exhibitions, exclusive Member previews, free subscription to *ROM* magazine, discounts in ROM shops and restaurants and on programs, lectures, and events.

As a ROM Member, you save up to \$20 on gift memberships. For details or to purchase gift memberships, visit rom.on.ca/members or call 416.586.5700.



PERSONALIZED MEMBERSHIP COMMUNICATIONS

To increase access to the ROM's vast collections and curatorial expertise, we now have eight areas of focus: Ancient Cultures, Biodiversity, Contemporary Culture, Canada, Earth & Space, Fossils & Evolution, Textiles & Fashions, and World Art & Culture.

Receive customized e-newsletters based on your areas of interest. All you have to do is let us know what areas are of most interest and we will make sure that you are kept up-to-date on all the breaking news, events, and discoveries in these areas. Update your Member profile online at rom.on.ca/members. Choose one area of interest or choose them all.



MEMBERS! WE'D LIKE TO HEAR FROM YOU. SHARE YOUR STORIES!

ROM ReCollects: You write the history of the ROM (1914–2014)

People tell us that the ROM has been important in their lives, and as ROM Members you can help us make a record of 100 years of collecting, exhibiting, interpreting, and involving people. Share your impressions and memories. You can also comment on what others have submitted. Join in! Send us your images, video, and written or spoken words to build a resource that will endure. These will be compiled and arranged on our website during the next year. Go ahead and have your say at rom.on.ca/en/romrecollects/contribute.

ROM BIRTHDAY PARTIES

For a birthday to remember! Bring your party to the Museum and experience an exciting range of activities to make your child's day special. ROM Birthday Party packages are à la carte, so you can design your own unforgettable day. Choose from themed tours, craft creations, scavenger hunts, group lunches, and loot bags.

To find out more, visit us at rom.on.ca/en/visit-us/group-visits/birthday-parties.



ROM Governors

Creating the Next Century Together



To celebrate our past and ensure a bright future for the Museum, we are launching the **Love the ROM** Campaign, which aims to raise \$15 million to share the wonder of the ROM and transform the visitor experience inside and out—from the moment you step onto the ROM Plaza to how you discover and interact with our world-renowned collections and leading experts.

Donors to the Love the ROM Campaign will play a personal role in shaping the future cultural landscape of Toronto and become partners in one of the most significant milestone projects in the ROM's history. With your partnership and support, we can realize a lively and meaningful urban green space for the city; an essential Programming Fund to animate our Centres of Discovery; an innovative Director's Fund to sustain the ROM; and an extraordinary Gallery of Early Life for the 21st century.

The new ROM Plaza will provide the community with beautiful biodiversity gardens for all seasons and an open-air performance space. "Our aim is to create a singular public space the city will treasure, which will create another layer of attachment and engagement with the ROM," says Siamak Hariri. One of Canada's leading architects, Hariri is working with Claude Cormier, an award-winning landscape architect, to revitalize the ROM Plaza.

I invite you to be part of this remarkable time in the ROM's history, which will create and celebrate centennial legacies for the next generation. Your investment in Canada's world museum will have a profound impact in the community during the ROM's Centennial year and well into the future.

For information on how you can show your love for the ROM and support our Centennial campaign, please visit our website at rom.on.ca/lovetherom, call our office at 416.586.5660, or follow us on Twitter @ROMGovs.

Dianne Lister

DIANNE LISTER
PRESIDENT & CEO
RPC MEMBER

The Royal Patrons Circle (RPC) is celebrating 30 years of support for the ROM! Special thanks to our patrons for their continued generosity and love for the ROM.

RPC Immediate (\$25,000+) Gail & Bob Farquharson, Mr. & Mrs. Albert Milstein, James & Louise Temerty, Richard Wernham & Julia West, Anonymous
RPC Guardian (\$15,000-\$24,999) Mr. & Mrs. Avie Bennett, Jack L. Cockwell, John & Judith Grant, Dr. Robert & Mrs. Ruth Josephson

RPC Guardian (\$10,000-\$14,999) Mohammad & Najla Al Zaibak, Don & Elyse Allan, Salvatore M. Badali & Kim McInnes, John and Katia Bianchini, Bonnie Brooks, Mary Anne Bueschkens, Joy Cherry Weinberg, John Hunkin & Susan Crocker, Richard & Gwen Harvey, Richard M. Ivey, Jennifer Ivey Bannock, Robert & Ruth Keilty, Alan & Patricia Koval, Brenda & James McCutcheon, Robert E. Pierce & Family, Robert and Francine Ruggles, Cathy Spoel, TD Bank Group, Rita Tsang, Sharon Zuckerman



ROM BOARDS

BOARD OF GOVERNORS

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GET IN TOUCH

416.586.5660
diannel@rom.on.ca
rom.on.ca/support



GIVING KIDS A PLAYGROUND OF LEARNING OPPORTUNITIES

The ROM is one of Canada's largest extra-curricular educators and engages 400,000 students annually with educational programming, experiential learning activities, and virtual and outreach programs. Established in 2005, the ROM School Visits Bursary Program enables at-risk youth to visit the Museum free of charge. Through creative and interactive activities, this vital program sparks lifelong curiosity and fosters intellectual growth in children. The ROM is grateful to our generous partners for helping us teach and inspire thousands of kids each year.

to a world of opportunity beyond their imagination," says Bobbi-Jean White, Partner. "KPMG is proud to help enrich the lives of Toronto youth through the Museum's creative, hands-on education programs."

Great-West Life
ASSURANCE COMPANY

London Life

Canada Life

STRONGER COMMUNITIES TOGETHER™

More than 7,000 students have visited the ROM, thanks to the generous support of Great-West Life, London Life, and Canada Life. A School Visits partner since 2007, they are committed to nurturing discovery and inspiring wonder in children through the ROM. An Imagine Caring Company, together Great-West Life, London Life, and Canada Life donate a minimum of one percent of average pre-tax profits to non-profit, charitable, and community organizations each year. "The School Visits Program enables thousands of students to explore the ROM's impressive collections of world cultures and natural history each year," says Jan Belanger, Assistant Vice-President, Community Affairs. "We are pleased to provide access to unique learning opportunities that stimulate creative thinking and lead to success."

Standard Life

Standard Life is the ROM's newest School Visits Bursary Program partner. A leading long-term savings and investment company, Standard Life has been doing business in Canada for more than 180 years and is committed to giving back to the community. "We want to make a meaningful difference in the lives of young Canadians. Supporting the ROM's School Visits Bursary Program is one way we can achieve this," says Jennifer Gregory, Vice-President, Business Development, Group Savings and Retirement at Standard Life. "We believe in investing for tomorrow today by offering students extraordinary learning experiences at the Museum."

HSBC



As a founding partner of the ROM's School Visits Bursary Program, HSBC has enabled more than 12,000 students to enjoy an impactful learning experience at the Museum. Their early support of the program was crucial in bringing on future donors to expand this vital program. "HSBC is pleased to continue our support of the ROM's School Visits Bursary Program," says Linda Seymour, Executive Vice President and Head of Commercial Banking, HSBC Bank Canada. "We are committed to supporting the communities we operate in through providing access to unique educational experiences for children and youth at places like the ROM." As a leading international bank in Canada, HSBC is a strong supporter of educational programming for children and youth, empowering them to reach their full potential.



A Canadian leader in delivering audit, tax, and advisory services, KPMG is committed to making our communities stronger, more vibrant and better places to live and work. KPMG has been a valued School Visits partner since 2010. "A visit to the ROM opens students' eyes



Charles Trick Currelly, centre, at a tea party with ROM Patrons, circa 1946. The first director of the ROM, Currelly was instrumental in creating the art and archaeology collections of the ROM.

LEAVE A LEGACY

IN CELEBRATION OF THE ROM'S CENTENNIAL

Notify us of the promised gift in your will by March 27, 2014, to receive a special invitation to the Currelly Society Centennial Tea event on Thursday, April 3, 2014.

Take a stylish step back in time for a traditional afternoon tea in celebration of the ROM's 100th anniversary. Enjoy fine teas, gourmet sweets, musical tributes, and a fascinating look at the making of the ROM's exhibition *Around 1914: Design in a New Age*. This special event is free for Currelly Society members and \$50 for the public.

The Currelly Society honours those who have left a promised gift to the Museum. When visitors walk through the Museum doors, they are struck by the legacy left behind from ancient civilizations and creatures long gone from the Earth. Be a part of the ROM's legacy of wonder and discovery with a planned gift that will keep it flourishing for future generations.

To purchase tickets to the Currelly Society Centennial Tea or to learn more about gift planning at the ROM, please contact Janice Correa at 416.586.5578 or janicec@rom.on.ca.



FORBIDDEN PROM

SATURDAY, MARCH 29, 2014

Step into the inner courts of the Forbidden City at the ROM on Saturday, March 29, 2014, for the Young Patrons Circle (YPC) annual fundraising event in support of Canada's world museum. Inspired by the ROM's Centennial exhibition, *The Forbidden City: Inside the Court of China's Emperors*, this year's PROM will be an unforgettable night of live entertainment and dancing, alluring activities, gourmet fare, and tempting lounge areas. Join 1,000 of your closest friends for a tantalizing taste of dim sum, oolong-infused cocktails, astrology readings, and much more! New this year, VIP experience packages include reserved seating, table-side service and Uber black car transportation. For event details and to purchase party tickets, visit rom.on.ca/prom or call 416.586.5772.

PROM is the annual YPC fundraising event for the ROM. Proceeds support the ROM's highest priorities that bring world-class exhibitions, stunning galleries, leading-edge research, and educational programs to life. YPC provides Museum enthusiasts with unique educational,

cultural, and networking opportunities at the ROM. Members enjoy behind-the-scenes experiences and exclusive access to exhibitions, galleries, curators, vaults, and private collections across North America. To join or learn more about the program, visit rom.on.ca/ypc, follow us on Twitter @YPCROM or call 416.586.8003.



THE ROBERT H. N. HO FAMILY FOUNDATION HELPS BRING THE FORBIDDEN CITY TO THE ROM

The ROM's Centennial exhibition *The Forbidden City: Inside the Court of China's Emperors* takes visitors deep into the heart of the world's largest imperial palace. As Presenting Sponsor of this remarkable new show, The Robert H. N. Ho Family Foundation continues its dedication to promoting Chinese arts and culture and advancing cross-cultural understanding between China and the world.

Curated by the ROM with exquisite artifacts on loan from Beijing's Palace Museum, *The Forbidden City* offers insight and understanding of Chinese history and culture. Paintings, calligraphy, ceramics, textiles, decorative objects, and architecture reveal the personal lives of China's emperors, the workings of government and the pomp and ceremony of palace life. Visitors will also learn the stories of the court officials, concubines, and eunuchs who inhabited this mysterious complex.

"Robust educational programming in support of this exhibition will encourage a wider exploration by the public, targeting young people and school students, in particular," said Robert H. N. Ho, Founder of the Foundation. "Our Foundation emphasizes the educational aspect of exhibitions we support to advance cross-cultural insight and encourage popular appreciation for China's rich cultural heritage."

Many of the 250 captivating objects and Chinese national treasures on display have never before travelled outside the walls of the Forbidden City. Visitors will journey inside one of the world's most complex and compelling empires and learn about the history of China's last dynasties, including the Forbidden City's governance, relationship with the West, its closing in 1911, and its legacy today.



何鴻毅家族基金
THE ROBERT H. N. HO
FAMILY FOUNDATION

MEET CATHY SPOEL

ROM GOVERNOR, RPC MEMBER,
AND BOARD MEMBER OF THE
ONTARIO ENERGY BOARD.

What was the last book you read?

The Boys in the Trees by Mary Swan.

Which one person would you invite to dinner, living or dead, real or fictional?

Nelson Mandela.

If you could only listen to one song for the rest of your life, what would it be?

The Chorus of the Hebrew Slaves from *Nabucco* by Giuseppe Verdi.

Where is your favourite place in the world?

Prince Edward County.

What do you love most about the ROM?

I could spend hours in the Teck Suite of Galleries: Earth's Treasures. It's amazing to see all the incredible rocks, gems, and minerals that are a part of our planet.

If you had to describe the ROM in one word, what would it be?

Fascinating.

What is the best part of your job on the ROM Board of Governors?

Learning so much more about the ROM than I ever knew before and sharing it with others.

Tell us why you've joined the Royal Patrons Circle (RPC) Committee at the ROM.

To support the important work of the ROM, which I believe is one of the greatest cultural institutions in the country. RPC is celebrating its 30th anniversary this year and it's still such a dynamic program for museum lovers.

What excites you the most about the ROM's Centennial this year?

The opportunity the ROM has to raise its profile.

If you could have anything from the ROM's collections, what would you choose?

A vibrant, violet-coloured piece of amethyst.



MANULIFE HELPS CANADIANS STEP INTO THE WORLD OF CHINA'S EMPERORS


Stories of the imperial palace, home to China's last emperors, have captivated people for generations. Opening on March 8, 2014, *The Forbidden City: Inside the Court of China's Emperors* ushers visitors into the emperor's most private quarters and offers a tantalizing glimpse into the lives of the rulers, subjects, and concubines who lived within the palace walls.

As Lead Sponsor of this stunning show, Manulife is helping to bring the epic drama and intrigue of the 600-year-old imperial residence to life for Canadians. "*The Forbidden City* exhibition is a

true celebration of Chinese culture and its deep-rooted history," said Nicole Boivin, Chief Branding and Communications Officer for Manulife. "As a global company, Manulife is committed to engaging the international communities where we live and work, such as China, where we've been operating since 1897."

Chinese national treasures and remarkable objects from the ROM's own collection—exquisite gold, silver, and jade objects, paintings, textiles, and stunning imperial furnishings—will reveal some of the ancient secrets of China's Ming and Qing dynasties. "Partnering with the ROM to present its Centennial exhibition is a great way to honour the China-Canada Cultural Exchange in 2014, and commemorate the ROM's 100th anniversary," said Boivin.



 **Manulife™**

The 1933 Addition

Taking Wing during the Depression



By 1918, just four years after opening, the ROM had become “unbearably crowded,” according to historian Lovat Dickson. Pressure grew for an additional wing. Finally, in 1929 the architectural firm of Chapman and Oxley was hired to design a new wing, which included a new main entrance, and new additions: office and administrative space as well as lecture halls and a “tea room.” The highlight was without a doubt the spectacular golden mosaic in the entrance rotunda, fashioned of nearly a million tiles (by Italian artisans who had emigrated to Toronto) and backed by a coating of gold leaf. As construction work began in 1931, the ill effects of the Depression were being felt most acutely. And so it was decided to make the process as labour-intensive as possible—the foundations were dug not with steam shovels but by legions of men wielding pickaxes, spades, and wheelbarrows. And decorative details were added throughout, requiring painstaking carving and hand-finishing. o

Follow us on Twitter: @ROMtoronto



Opened in 1933 and finally completed in 1937, the addition made the ROM the largest museum in the Commonwealth (outside England).



何鴻毅家族基金
THE ROBERT H. N. HO
FAMILY FOUNDATION



ROYAL
ONTARIO
MUSEUM

Advancing the Understanding and Appreciation of Chinese Arts and Culture

Since its inception in 2005, The Robert H. N. Ho Family Foundation has been committed to advancing the exploration, understanding and enjoyment of Chinese arts and culture.

The Foundation supports efforts that make traditional Chinese arts, from ancient times through today, accessible and relevant to audiences worldwide. We fund the creation of new works that bring innovative perspectives to the history of Chinese art, and that improve the quality and accessibility of scholarship on Chinese art.

The Foundation is honoured to support *The Forbidden City: Inside the Court of China's Emperors* and its themed educational programming as the presenting sponsor of the exhibition. This collaboration with the Royal Ontario Museum and Beijing's Palace Museum will provide an unprecedented opportunity for audiences of all ages to explore China's rich history and culture.

www.rhfamilyfoundation.org

The Forbidden City: Inside the Court of China's Emperors is organized by the Palace Museum and the Royal Ontario Museum. *Portrait of Emperor Yongzheng* (detail), colour on silk, Qing Dynasty, 1644-1911, ©The Palace Museum.





A century of the ROM,
plus centuries of Chinese history,
equals a very inspirational moment.

Manulife has a long history in Asia, so naturally we're proud to sponsor The Forbidden City exhibit. Congratulations to the ROM on their 100th anniversary.



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